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350-plus pages

165
terrific new looks and how to wear them

news from 11 key designers

easy winners!
the clothes that work best
for the way you live

the New York Collections

From Paris' Left Bank,
Yves Saint Laurent sends you his
Rive Gauche Fragrance.

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at Bergdorf's

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SEPTEMBER, 1976

(INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

On the cover of our New York Collections issue . . . the look of an American woman dressed for day, wearing clothes in this season's earthy, neutral colors and the unbrightened, "nature-heightened" makeup shades that work with them. In this case, with these rose/rust/grey tones, that makeup palette is in red-browns and bricks from the brand-new Chanel Makeup Collection, already a big Paris success (for the treatment part of the Collection, see page 336). Here, over Natural Beige foundation, Earth Red lipstick, Terra Cotta blush. On eyes, Nut Brown with Copper. Saks Fifth Avenue (New York and Beverly Hills); Bloomingdale's; Neiman-Marcus (Dallas, NorthPark); I. Magnin (San Francisco). Hair, Sahag for Maniatis, Paris. Makeup, Way Bandy. For the whole story on the Bill Blass jacket-and-pants suit, see page 298. Gudule silk scarf: Saks Fifth Avenue; Claire Pearone; Esther Wolf. Accessocraft cord: Bergdorf Goodman.

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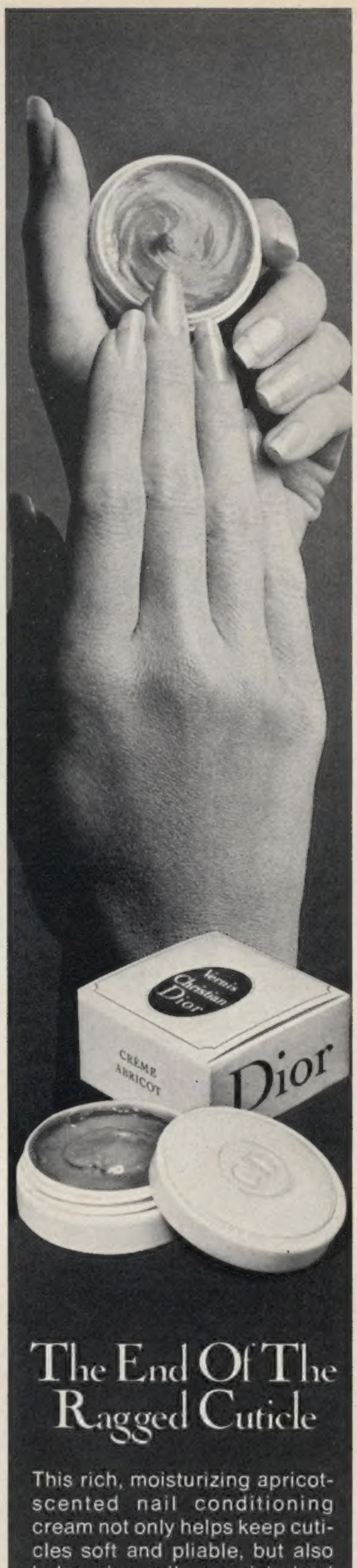
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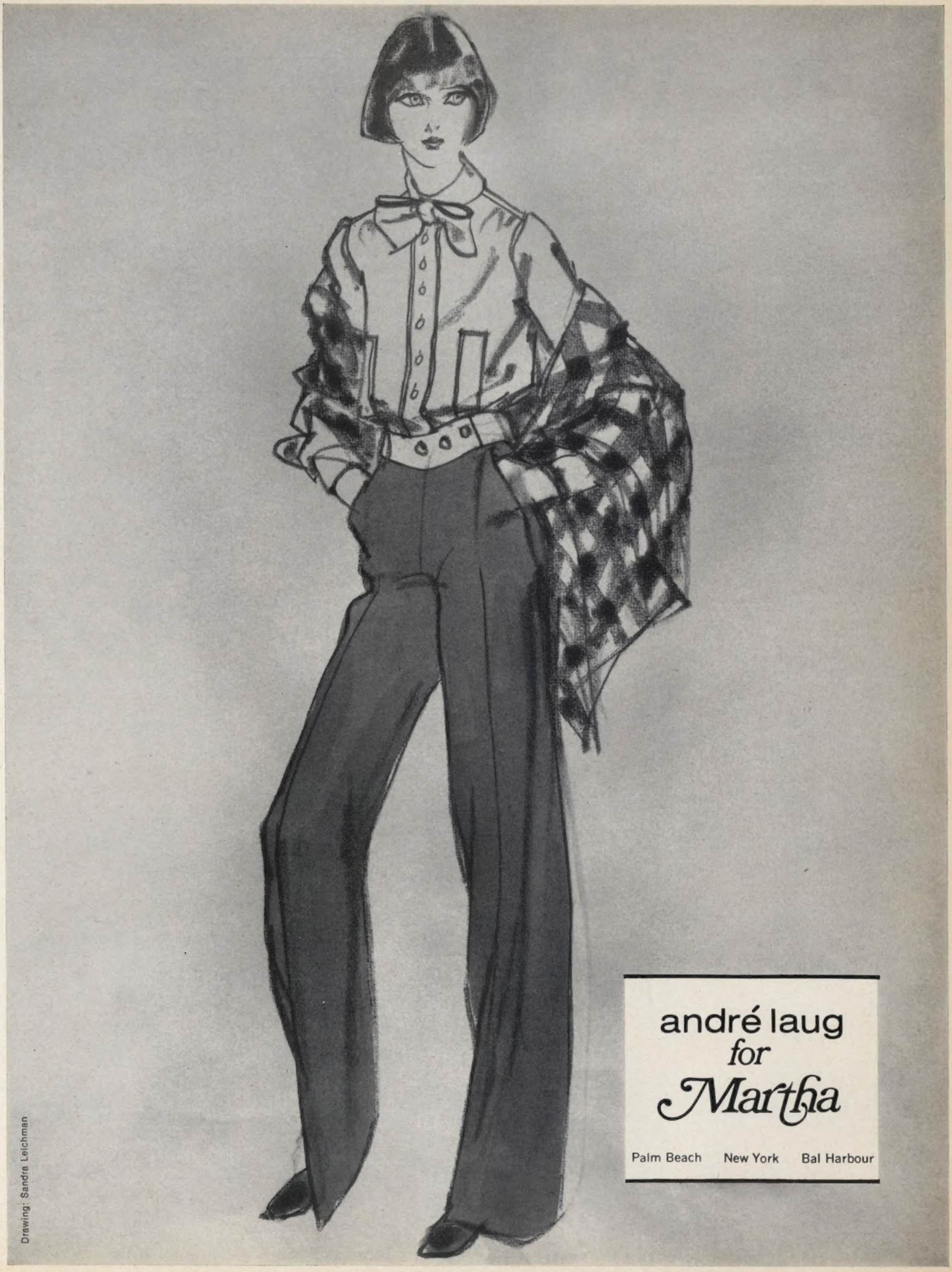
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The End Of The Ragged Cuticle

This rich, moisturizing apricot-scented nail conditioning cream not only helps keep cuticles soft and pliable, but also helps give nails a moisturized suppleness making them more resistant to breaking, peeling or chipping if used regularly.

Christian Dior



Drawing: Sandra Leichman

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for
Martha

Palm Beach New York Bal Harbour



Classic Lord & Taylor
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Outline for the great outdoors in black wool roused with red. Melton duffle coat, 170.00 Shirttail sweater, 50.00 Pettipoint pants, 116.00 By Donna Karan, 4 to 14. Designer Sportswear, Third Floor, Lord & Taylor, all stores.



Clothes by Capezio.

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'Moisture Renewal Creme' is a special moisture penetration system that begins to take effect the moment it touches your skin.

Its startling ability to renew the look of your skin is the result of a process that urges your skin cells to absorb and retain moisture once again. We call this 'disciplined moisturizing.'

Sleep with 'Moisture Renewal Creme' for two successive nights and you will see and feel a beautiful improvement. Skin will be sleeker, softer and noticeably more vibrant by the day after tomorrow.



'ULTIMA' II
CHARLES REVSON

PHOTOGRAPHED AT THE U.N. PLAZA HOTEL



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Nat Kaplan. An unexpected medley of textures: the flow of matte jersey, the touch of Ultrasuede,® the lushness of fur. The evening dress and scarf in a gamut of colors, about $138. The winter white blazer of Ultrasuede® cuffed in sable-dyed fox, about $398. Nat Kaplan, Inc., 498 Seventh Avenue, New York.

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Fifth Avenue at 56th,
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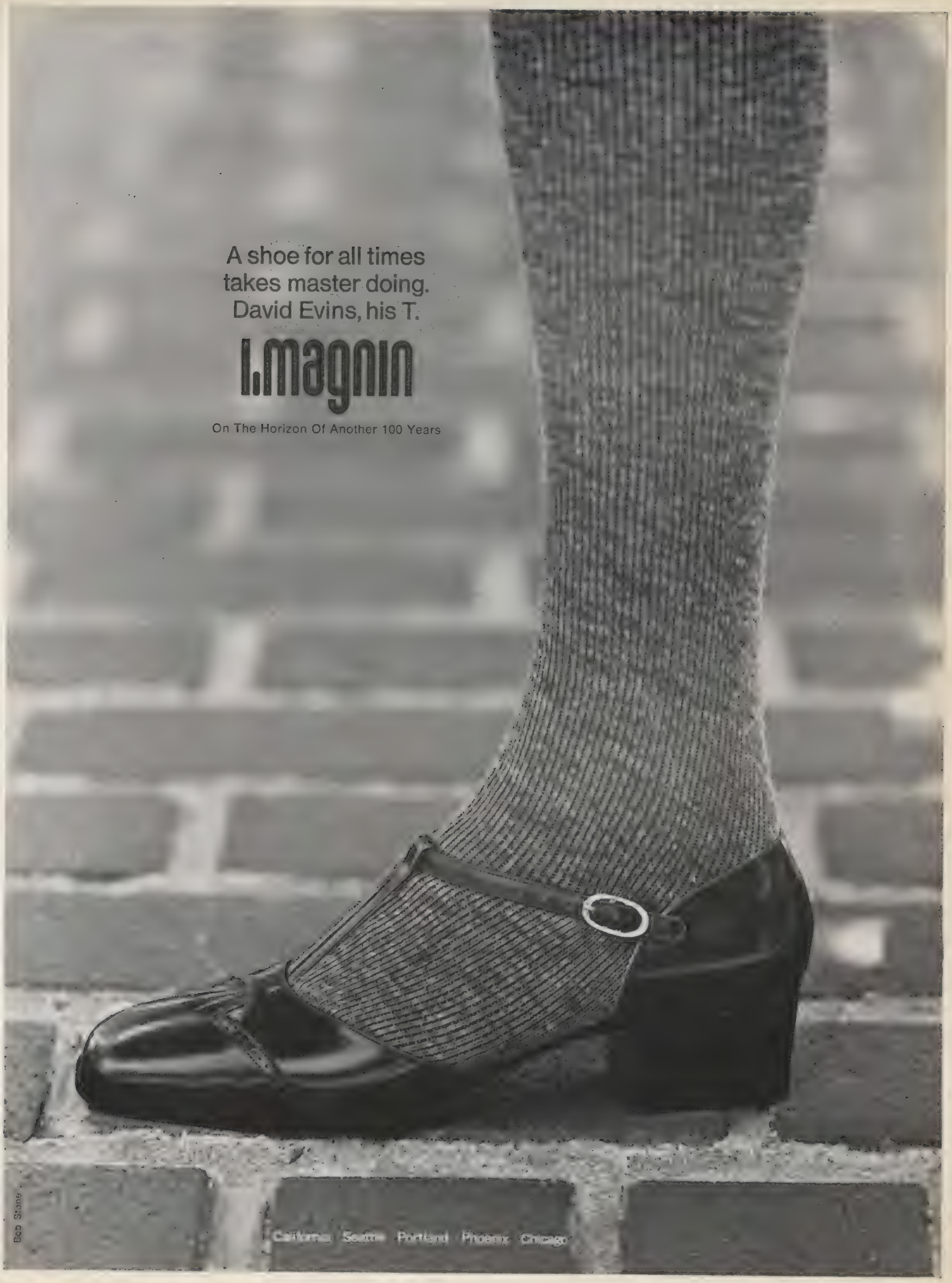
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Lillie Rubin

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This is her time. Wrist sculpture, carved from a solid block of eighteen karat gold. Strapped with fine-grained pigskin, stitched by hand. And sealed inside, a heart of crystal quartz beats 786,432 times each second, computing the hour, minute, second, day and month with the touch of her fingertip. Precision and beauty: the Concord Fashion Digitals.

CONCORD

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100% beautiful!

ZANDRA RHODES creates a look extraordinaire. The dress a downpour of peach and ginger shadings. The jacket, an outburst of crisp accordion pleating. From our exclusive Zandra Rhodes Boutiques. At State Street in the 28 Shop® and at Water Tower Place, Chicago.

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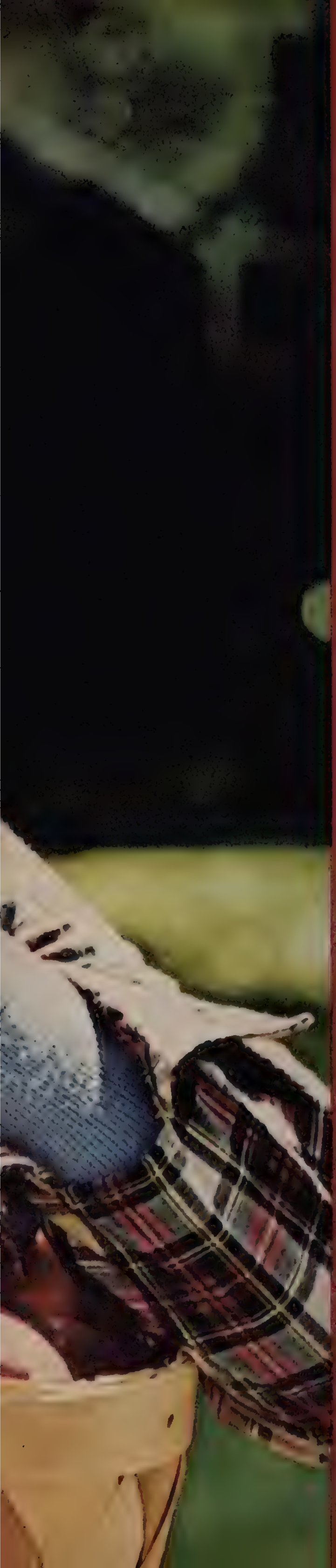


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Photographed at Middleton Place, Charleston, S.C. © 1976 Estée Lauder, Inc. Photograph: Skrebneski

Apples. Trees. Country sky.
The snap of Fall in the air.

You've just moved into Estée Lauder's new Apple Country Colors

for eyes, lips, cheeks, fingertips.

Estée Lauder brings you the colors to wear with the clothes of Fall '76. Colors you see in apple country. Wonderful colors inspired by the bark of the trees. The country sky. The apples themselves. They're yours in three freshly-picked apple groups. The Spiced Apples. The Appleberries. The Applewines. All delicious. All mixable. The Apple Country Colors. What a juicy idea.

Estée Lauder





THE SWEATER THAT'S A BLAZER,
THE SHIRT THAT WEARS A TIE,
AND THE GLADDEST PLAIDS IN TOWN.
MY BERET'S OFF TO ANNE KLEIN!

She makes just showing up for the shuttle an event. Clean, classic, uncluttered clothes—that's what I demand these days and that's what she delivers. Above: the lean, sweatery, double-breasted blazer in green wool, sizes small, medium or large, $160, over a belt-top pant, plaided yellow and maroon on green wool, sizes 4 to 14, $126. Left: the classicist's white shirt in polyester and rayon, haberdashed with a wine wool tie that simply hooks on, sizes 4 to 14; $70, under a cableknit crewneck in dark green wool, sizes small, medium or large, $70, and one generous pleating of wool plaid kilt, sizes 4 to 14, $120.
The Anne Klein Corner.



A SHIRT-JAC, A SUEDE,
AND A HOODED HALF-COAT
-AND EVERYTHING ANNE KLEIN
GOES WITH EVERYTHING ELSE.

These are what I call wardrobe-makers—clothes that can get along with everything I own. I could buy one piece or I could buy the plethora —either way I've got a lot of good sense and great tailoring working for me. Above: the plaid shirt-jac in yellow, maroon and green wool, sizes 4 to 14, $124, tucked in over an amply turtlenecked sweater in wine Nyesta® nylon, sizes small, medium or large, $36, and butter-soft black suede skirt, sizes 4 to 14, $170. Right: the hooded half-coat, unlined and piping-perfect in wine or dark green wool, sizes 4 to 14, $210, over an easy cowl-neck tunic in dark green wool, sizes small, medium or large $70, and wool plaid skirt, sizes 4 to 14, $114.
The Anne Klein Corner.

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unheard of five years ago.



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Fact: Swiss Performing Extract performs 24-hours a day. Use it under moisturizer or under makeup, and before bedtime. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

Swiss Performing Extract.
Because makeup and moisturizers can't do it all.

Estée Lauder

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Twice a day.

Twice a day.

Clinique is the skin care system
women believe in
because it works.
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worked it out this way.
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For skin that just gets
better and better looking.
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All Clinique products are
allergy tested and fragrance free.



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There's never been a more beautiful interpretation of what it means to be a woman.

Perfume, Parfum de Toilette, Eau de Cologne, Bath Accessories. Parfums Rochas , New York, Paris.



I KNOW THIS DIVINE PLACE
THAT HAS ALL THE THINGS
I LOVE TO WEAR!

Thank heavens somebody understands what I'm all about. All of me. The functional me, the practical me that hangs on to a good thing forever. And the me that indulges in flights of fantasy. What I wear has to be as changeable as my moods. Clothes are a means of communication for me, a way of expressing myself. Dressing should be exactly that—a tasteful overlaying that brings out the best in me. And you know what? This is the year I can really be me!

We understand you at

Saks Fifth Avenue

PURE BLASS. PURE ME.
LAYERING SO SIMPLE, ALL I
HAVE TO DO IS
RELAX AND ENJOY IT!

I don't like looking as if I tried. But then, I don't like looking as if I didn't. There is a simple solution, thanks to Bill's natural affinity for razor-sharp tailoring, whisper-toned plaid. Here's how it all shapes up: topcoat cropped at the hip, over a weskit and an easy cut of culotte. With it, the softening influence of a cashmere stock shirt. Subtle wool plaid, colored like wild rice. 6 to 12 sizes. Designer Collections.

We understand you at

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ADOLFO AND I LIKE
OUR COFFEE RICH.
WITH CREME. WHAT'S
LUNCH WITHOUT IT?

One thing I can't imagine my day without. The luxury of lunch. And my Restaurant X Adolfo. So flattering, I want the paparazzi to photograph me in it. Lunchtime after lunchtime. Coffee wool knit, spun with silk. With the ease of a sweater and skirt, the finesse of silk crêpe de chine cuffs and soft slide of scarf. Coffee with creme wool and silk. Ours alone in 4 to 14 sizes, $375. Adolfo Boutique

We understand you at

Saks Fifth Avenue



WHAT'S THE DIFFERENCE BETWEEN "MUST-HAVE" AND "MAYBE?" CALVIN KLEIN!

What's next-best to falling in love? Falling in love with me! Especially when looking this great makes me feel as if I've just shed 10 pounds! Calvin does bring out the best in me, thanks to his penchant for perfectionist tailoring and masterful way of mixing textures and moods. My jacket's black velvet and shaped. My skirt's black wool serge and soft. With it, the luxe of ivory silk crêpe de chine and the country chic of a Royal Stewart red and black cashmere shawl. Skirt, $90 Jacket, $178 Shirt, $98 Shawl, $98. Collection Sportswear.

We understand you at

Saks Fifth Avenue



RAZZLE-DAZZLE EVENINGS
ARE SECOND-NATURE
TO ME. AND TO
MOLLIE PARNIS.

Give me all the glamour that evening implies. Opening nights. Press parties after. And a dress so sure-fire sensational, the season officially opens the moment I arrive. It's ebony matte jersey, sliced slim as a wand, and iced with rhinestone-showered chiffon. Rayon jersey, polyester chiffon. 4 to 14 sizes, $380. Evening Collections.

We understand you at

Saks Fifth Avenue

HOW WOULD I SURVIVE IN THE WILDERNESS? THE SAME WAY I SURVIVE IN TOWN. WITH MY WITS. MY WILES. AND MY RALPH LAUREN.

What do I pack in my backpack? Just the essentials. Champagne. Caviar. And charge cards. Roughing it is easy now, thanks to Ralph's great North Woods way with layering. Everything is so free-wheeling and functional, all I need take to the country is what I have on my back! Champagne cotton corduroy hunting pant cuffed in knit, 4 to 14 sizes, $102. Green wool snowflake sweater, small and medium, $104. Under it, blue and rust plaid cotton flannel shirt, 4 to 14 sizes, $52. Yellow cotton turtle, small, medium, large, $24. Collection Sportswear.

We understand you at

Saks Fifth Avenue





IT TOOK A FRENCHMAN
TO MAKE ME A WOMAN
OF THE WORLD.
ETHNIC. AND EGLECTIC.
YVES SAINT LAURENT.

Just when I think I've seen it all, Yves surprises me. How could he know I live eclectically? With Bauhaus and French Provincial. And for more of the unexpected I'll try a fling of a kilt, mixed with the softness of a paisley silk shirt; the crisped, regimentation of a Russian officer's coat and Turkish vest banded in passementerie. Grey and black wool coat, $470. Red and black wool vest, $460. Grey and red wool plaid kilt, $265. Grey silk shirt, $210. All in 4 to 14 sizes.
Saint Laurent/Rive Gauche

We understand you at

Saks Fifth Avenue



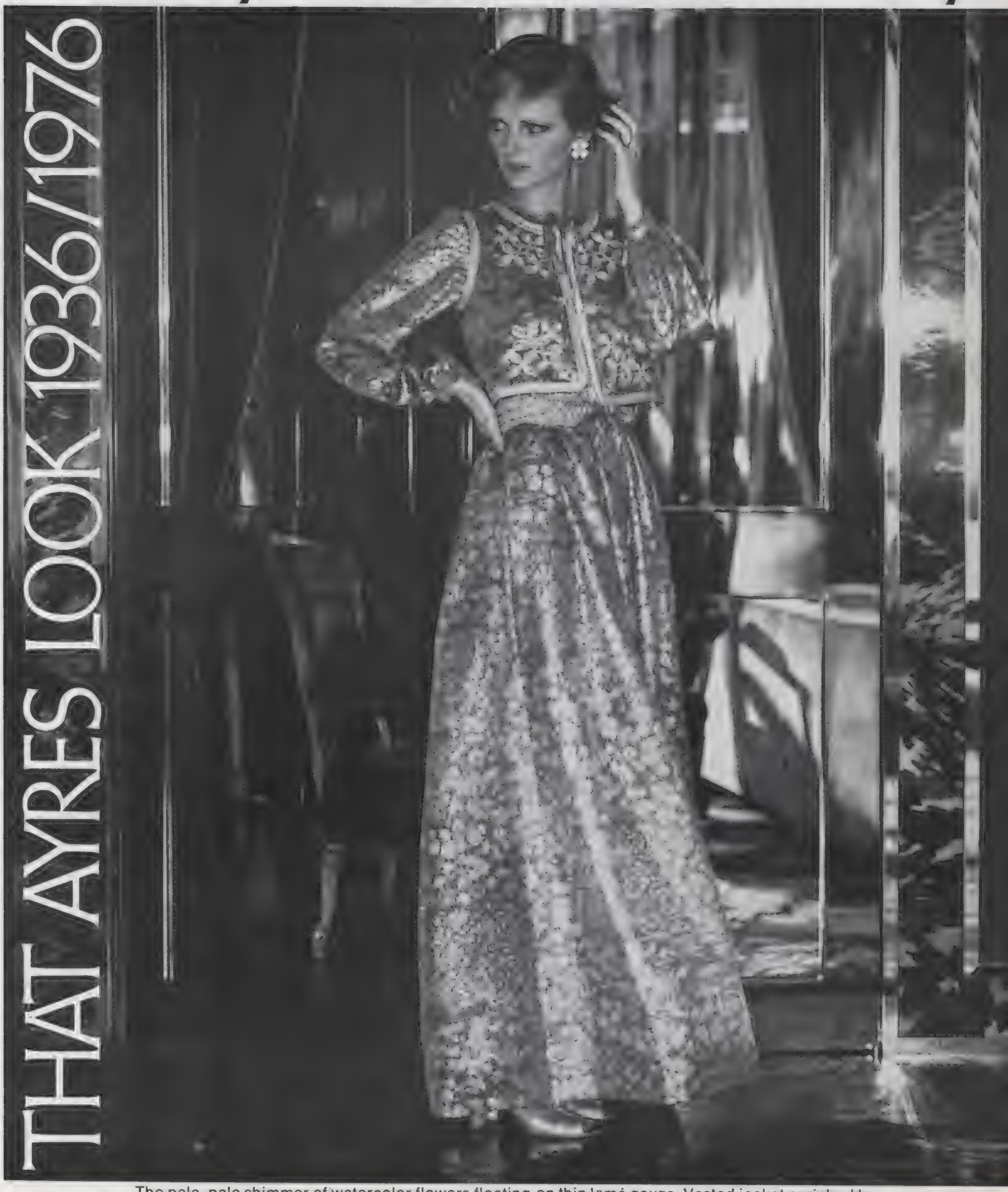
MONTALDO'S

OUR SYNTHESIS
OF TWEED, PLAID
AND VELVET BY
RALPH LAUREN

Montaldo's: Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs.


Oscar de la Renta
Jacobson's
Michigan, and Toledo, Ohio

That Ayres Look celebrates forty

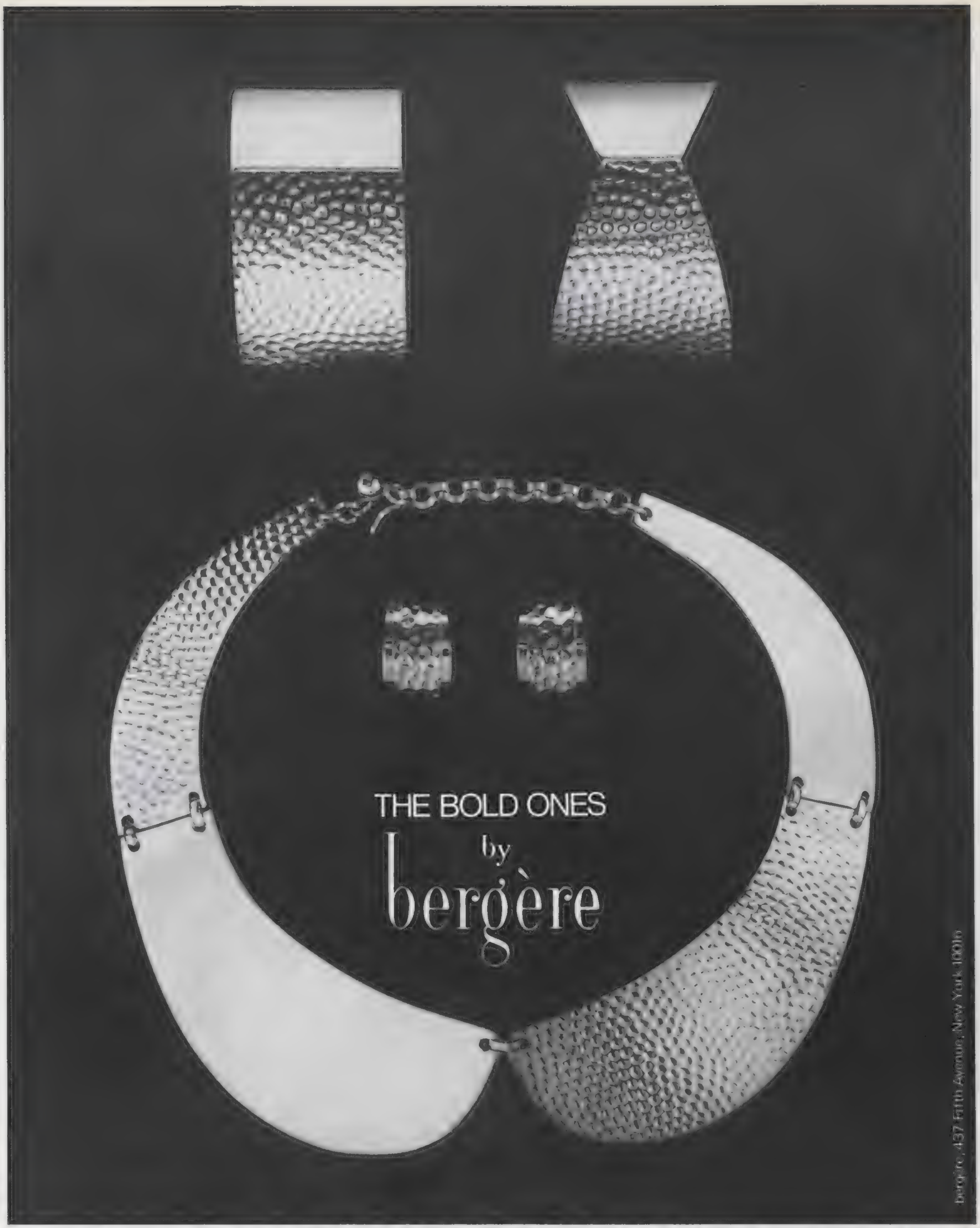


The pale, pale shimmer of watercolor flowers floating on thin lamé gauze. Vested jacket enriched by golden braid and brilliants. The luxuriously pretty evening dress by Oscar de la Renta radiates That Ayres Look.

continuous years on these pages



Cylindrical dressing superb in champagne textured satin. Seemingly simple yet highly complex from asymmetrical neckline to bias body cut. It is the pure Halston impact of That Ayres Look.



The texture is smooth and hammered. The design is bold, the mood modern. Pictured above, the contour collar, hinged cuffs and wedding band hoops, all in gold or silver tones. Just part of the dual dynamics. The collection from 11.00 to 16.00.

CHAS. A. STEVENS Chicago L. L. BERGER Buffalo BAILEY, BANKS & BIDDLE Philadelphia
FURCHGOTT'S Jacksonville, Florida J. P. ALLEN Atlanta IVEY'S Carolinas and Florida

JAEGER® **Here today and here tomorrow.**



Our velvet jacket, man-tailored silk shirt and tapestry tweed skirt best represent British classics. Sportswear created not only for today, but for tomorrow and all the seasons that follow.

JAEGER® London. Paris. Rome. New York



GEOFFREY BEENE and TARONI FABRICS. For Dayton's Oval Room.®

Photographed At Chelsea Place

she dresses for herself.
but we dress her.

JOHN BALDWIN
Florida & Myrtle Beach, S.C.

BALLIET'S
Oklahoma City

NAN DUSKIN
Philadelphia

JOHN HOGAN
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MISS JACKSON'S
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CLAIRE PEARONE
Troy, Mi.

ESTHER WOLF
Houston

TIKTINER FOR THE
FASHION QUORUM
America's most prestigious specialty stores

Blassport please

Bill Blass
please

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with Almadén Grenache Rosé!



Ungaro, that master of casual elegance, works in black and white checks. His cashmere and wool, wide-lapel, longer jacket combines with a black cotton corduroy vest and grey wool tweed trousers. It all has the look. Just as Almadén wines have the taste, bouquet, balance and breed that result from the patience of the vintner's art.

I.Magnin

On The Horizon Of Another 100 Years

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with incomparable Almadén wines!



Bill Blass. The name is a symbol for the good life, like Almadén's Pinot Chardonnay.
Bill tailors his famous blazer in wool tweed the color of wild rice. Plays it against a vest of hand crochet metallic, with the look of molten gold. A silk satin ascot shirt and cashmere pants complete the man-tailored look at its most elegant for evening. Bill understands!

I.Magnin

On The Horizon Of Another 100 Years

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with exquisite Almadén wines!



Gloria Vanderbilt knows how to make an entrance! Her gestures are so gentle.
Signature ruff collar, soft little ties, and the flattery of rosy-touched taupe rayon moire. The coat is slit in back and may be worn alone over the trousers. The total effect superb as Almadén's family of fine wines, truly great California wines!

I.Magnin

On The Horizon Of Another 100 Years

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with Almadén Blanc de Blancs Champagne!



Photographed in the Main House at Almadén's Paicines Vineyards, California vineyards

Christian Dior joins the effervescent mood. His rayon matte jersey hooded caftan flows over the seraglio pants beneath. Red over brown pants or aubergine over rose. We've added a matching cap. In the garden of the Main House at Almadén's Paicines mountain vineyards, the model toasts the future in Blanc de Blancs, a California Champagne in a class by itself. As elegant and sprightly as the Dior she wears!

I.Magnin

On The Horizon Of Another 100 Years

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with Almadén Pinot Noir!



Givenchy joins the festivities with a rush of black matte rayon jersey. Butterfly sleeves over your arms. A tassel belt at your waist. That old allure in a guise as new as tomorrow. In the Ristorante La Pergola, San Francisco, the model is served Almadén Pinot Noir, the distinguished red California wine. Created from the celebrated Pinot Noir grape of Burgundy, it is excellent with game, red meats, cheese.

I.Magnin

On The Horizon Of Another 100 Years

Celebrate the beautiful life.
One hundred years of I. Magnin.
Toast it with classic Almadén wines!



Gustave Tassell For The House Of Norell. Beneath that dazzling silvery sequin cardigan sweater there's a very new, very bare strapless dress. In that rich, rich white silk that is a Norell tradition.
More tradition, the Art Deco Rosewood Room of the Clift Hotel, San Francisco.
Noted for its gourmet dining room, handsome bar and superb Almadén wines!

I.Magnin

On The Horizon Of Another 100 Years

California Seattle Portland Phoenix Chicago


DAYTON'S
OVAL ROOM®
RALPH LAUREN. For Dayton's Oval Room.



Calvin Klein

205 West 39th Street, New York 10018 / photographed by Deborah Turbeville

enter **Chloé**

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



A fragrance as eclectic and intense as the man who designed it. And as one-of-a-kind as the woman who'll wear it.

Parfums Lagerfeld · Paris



Seville
by Cadillac.
As much at
home on the
sidewalks of
New York as
Missoni.

The city where excitement is standard and the options limitless. A natural for Seville by Cadillac. Where the luxury is standard, and, for your added pleasure you may choose from options including: Electronic Cruise Control, Stereo Radio with Citizens Band, Sunroof and an advanced Security System.
And Missoni.
An excitement natural for New York.
Now in the Bonwit Teller Missoni Boutique.
Filled with more Missoni to give you the most options.
Here, just one of the ways to put it together: The polo neck dress in wool jersey wrapped at the neck by a soft wool muffler, wrapped again at the shoulder by a large printed challis signature shawl and topped by a soft cap.
Bonwit Teller
Missoni Boutique

BONWIT
TELLER

Seville by Cadillac. As much at home on the boulevards of Paris as Anne Klein.

The making of the internationals.
The pace setters that are instantly at home anywhere in the world, because elegance is the universal language. Timeless in style, international in size, the Seville was born to master the road. Masterful, too, is the perfectionist line of Donna Karan's superlative separates for Anne Klein and Co. Pairing a classic red and black wool hacking jacket, patched at the elbow in black suede, with soft pettipoint black wool trousers. A bouclé crewneck, a satiny shirt in a blend of polyester and acetate the color of cream with a black satin man's tie. A standout in a world of good design for 4 to 14 sizes.
Bonwit Teller
Designer Sportswear

BONWIT TELLER







Seville by Cadillac.
As much a dream realized as the fantasy of Multi-Facets.

The pursuit of a dream. For Cadillac, the pursuit of excellence that has made Seville the car you always dreamed of owning. Multi-Facets makes another kind of dream reality. The romantic vision of a night in Rome, or Paris.
And you dressed for the big fantasy in a floral challis potpourri. Peasant skirt and shirt with quilted evening vest.
Black with mauve on cotton and rayon challis for 6 to 14 sizes.
Bonwit Teller Designer Separates

Seville by Cadillac. As much at home in the hills of Rome as Kasper.





The eternal city.
Living with the glories
of history. Pulsating with
the energy of the present.
Seville. Timeless as only a
classic can be. Heir to the
fine Cadillac name.
Born of a tradition
of luxury and comfort.
Yet refined to perfection.
Until it is the road machine
for today. And tomorrow.
Kasper. Heir to the
American sportswear
tradition. Understated.
Comfortable. Refined, now,
to its ultimate expression
in the luxe of the camel
silk shirt, the soft play
of texture in the pure wool
trouser pant in camel,
and the nonchalance of the
cabled cardigan in camel
angora, wool and nylon.
All for J.L. Sport Ltd.
Bonwit Teller
Designer Separates

BONWIT
TELLER



Seville by Cadillac.
As much at home on
the cobblestones
of Boston as
Yves Saint Laurent.

Just as its mirrored towers reflect Boston's old world charm, so, too, does Seville reflect traditional standards of luxury. Though international in size, Seville lavishes the interior comfort expected in an American luxury car. So, too, do Yves Saint Laurent's trendsetting designs reflect pure luxe. The bravura cape in alabaster wool over the stark dress in alabaster wool, rabbit hair, polyester. Bonwit Teller Yves Saint Laurent Rive Gauche Boutique, Boston and Troy

BONWIT TELLER

New York Manhasset Scarsdale Short Hills Philadelphia Wynnewood Jenkintown Chicago Oak Brook Boston Troy Palm Beach Beverly Hills

American fashion at the top of its form...

. . . and available to you at stores from coast to coast. In addition to showing a wide choice of clothes from Vogue's special report on the New York Collections, the stores listed here will highlight their choices with fashion shows and other special events.

L. S. AYRES & CO.
Indianapolis, Indiana

"That Ayres Look"
Monday, September 13
2:30 P.M.
The Great Hall,
Atkinson Hotel

DAYTON'S
Minneapolis, Minnesota

NAN DUSKIN
Philadelphia, Pennsylvania

"The Best of Vogue Fashions at Nan Duskin"
For the benefit of the Women's Board of the Thomas Jefferson University Hospital
Friday, September 17
5:30 P.M.
Nan Duskin

FAMOUS-BARR
St. Louis, Missouri

B. FORMAN CO.
Rochester, New York

Forman Flair Award and Vogue Fashion Show
For the benefit of the Women's Auxiliary of the Medical Society of the County of Monroe for the Health Career Scholarships
Tuesday, September 14
10:30 A.M. brunch
Grand Ballroom,
Americana Hotel

G. FOX & CO.
Hartford, Connecticut

FROST BROS.
San Antonio, Texas

New York Collections Fashion Show, featuring Ralph Lauren, at the Forum's Fall Luncheon Meeting in tribute to the Southwest Foundation for Research and Education
Thursday, September 9
12:00 noon
Anacacho Room,
St. Anthony Hotel

HARZFELD'S
Kansas City, Missouri

Vogue's American Designers
Monday, September 13
11:30 A.M.
Harzfeld's Plaza

HIGBEE'S
Cleveland, Ohio

Affair on the Square
For the benefit of the Council of Jewish Women
Saturday, September 11
Cocktails, 6:30 P.M.
Dinner show, 8:00 P.M.
Higbee's

HOVLAND-SWANSON
Omaha, Nebraska

"A Past to Remember . . . A Future to Mold"
For the benefit of the Freedom Foundation at Valley Forge of Omaha
Wednesday, September 1
11:00 A.M. brunch
Omaha Country Club

HOVLAND-SWANSON
Lincoln, Nebraska

Fall Fashion Show
For the benefit of the Nebraska Art Association
Thursday, September 2
7:30 P.M.
Outdoor Sculpture Garden,
Sheldon Art Gallery, Lincoln

HUDSON'S
Detroit, Michigan

Hudson's Life-Style Show
Thursday, September 9
2:00 P.M.
Hudson's Northland-Woodward Shops

HUTZLER'S
Baltimore, Maryland

Designer Show:
"College: Fall '76—Hutzler's Puts Together a Great New You"
Wednesday, September 22
1:30 P.M.
Pikesville Hilton

KAUFMANN'S
Pittsburgh, Pennsylvania

Operalogue/Fashionlogue
For the benefit of the Opera Workshop
Wednesday, September 8
11:00 A.M.
The Pittsburgh Hilton

STANLEY KORSHAK
Chicago, Illinois

Stanley Korshak/Vogue Magazine Annual Fashion Preview
For the benefit of the Chicago Historical Society
Monday, August 23
12:00 noon

LIBERTY HOUSE/HAWAII
Honolulu, Hawaii

Liberty House Presents
"In Vogue"
Wednesday, September 8
11:00 A.M.
Ala Moana Store

I. MAGNIN
San Francisco, California

I. Magnin's
100th Anniversary Dinner Dance
For the benefit of Sponsors for the Performing Arts Center
Friday, October 1
7:30 P.M.
Reception followed by fashion show and dinner dance
I. Magnin

I. MAGNIN
Seattle, Washington

"Divas and Diamonds"
For the benefit of the Opera Guild of Seattle
Wednesday, September 8
11:15 A.M.
Cocktails and lunch followed by fashion show
Olympic Hotel

. . . . . .

Friday, September 10
7:00 P.M.
Cocktails and dinner followed by fashion show
I. Magnin

MAY D & F
Denver, Colorado

The American Scene
For the benefit of the Denver Children's Hospital
Saturday, September 18
7:30 P.M.
May D & F, Aurora Mall

MEIER & FRANK
Portland, Oregon

Vogue's New York Collections Fashion Show
Tuesday, September 21
12:00 noon
Crest Room/Bagatelle,
Downtown Store

O'NEIL'S
Akron, Ohio

St. Thomas Ball
Special guest, Gloria Vanderbilt, and her collection
Sponsored by the Women's Board of St. Thomas Hospital for the benefit of the Building Fund
Saturday, October 16
Cocktails, dinner, and dancing
7:00 P.M. to 1:00 A.M.
Showplace on Five, O'Neil's

RICH'S ALABAMA
Birmingham, Alabama

"Vogue" and Vestavia
Thursday, September 9
12:00 noon
Vestavia Country Club

SAKOWITZ
Houston, Texas

The Vogue Style Show
Tuesday, August 31
11:00 A.M. and 2:30 P.M.
Post Oak Store

WOODWARD & LOTHROP
Washington, D.C.

Fashion Show with Kasper, guest designer
Saturday, September 11
10:00 A.M.
Tyson's Corner Store

Z. C. M. I.
Salt Lake City, Utah

Vogue Fall Collections
Thursday, September 9
7:30 P.M.
Salt Lake Downtown Store



HANAE MORI®
for Nan Duskin

NAN
DUSKIN
1729 Walnut Street, Philadelphia



Stavropoulos
for Nan Duskin

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DUSKIN
1729 Walnut Street, Philadelphia

Rena Rowan for Jones New York.



JONES NEW YORK, 1411 BROADWAY, NEW YORK 10018.

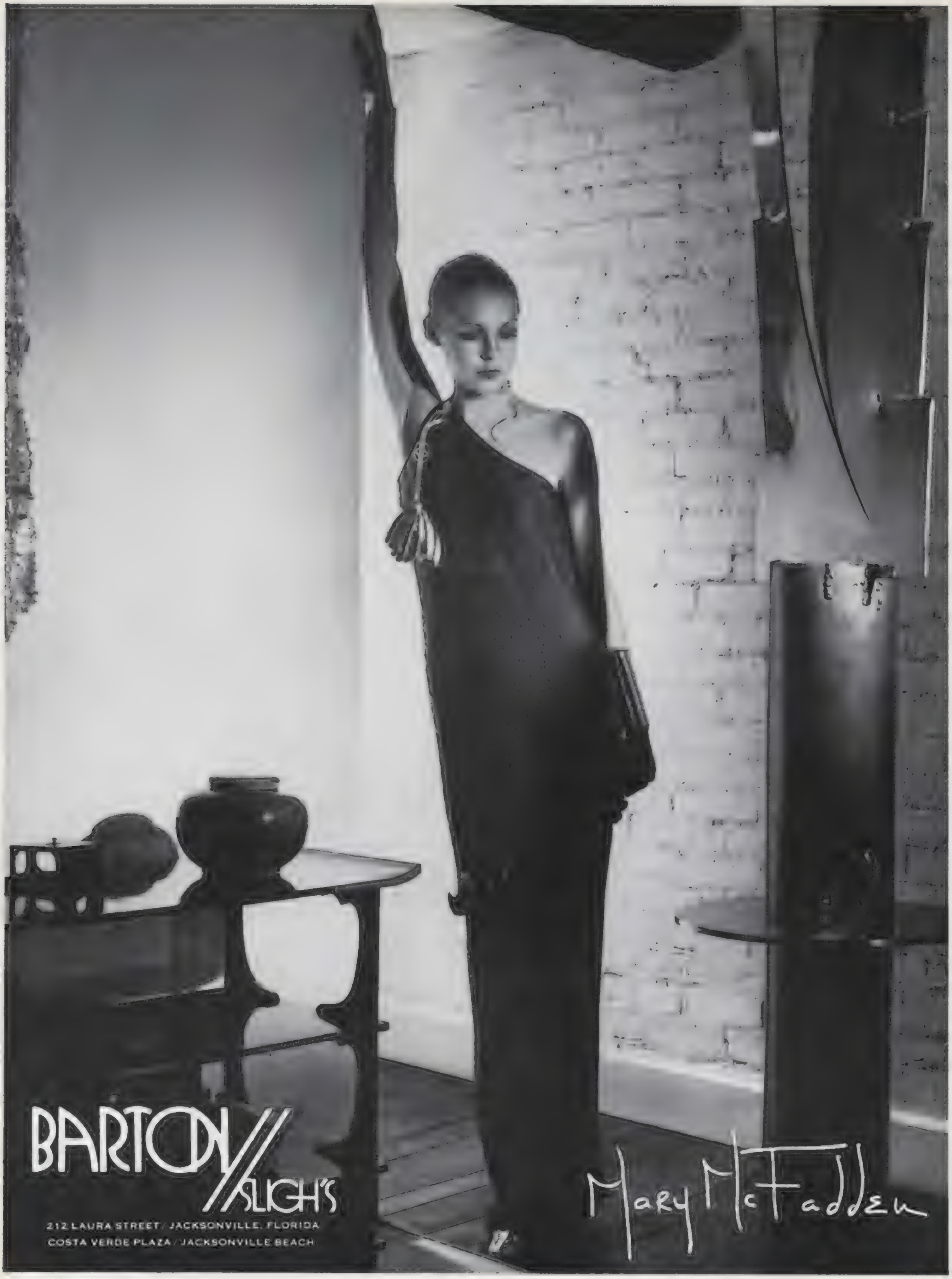
GOING NATIVE IN STYLE! BERBER PRINTS FROM BASILE OF ITALY!



Neiman-Marcus

Fresh Fall wave of Basiles
just arrived in Couture Imports
Dallas
Fort Worth
Houston
Bal Harbour
Atlanta
St. Louis
and Northbrook, Illinois

PHOTOGRAPHED BY HORST



HUTZLER'S COLLAGE: FALL '76 LONG SILK SHADOW STRIPE CHIFFON GOWN DESIGNED BY BILL BLASS IN MISSES' SIZES



HUTZLER'S DRESS SALON DOWNTOWN BALTIMORE AND TOWSON



MOLLIE PARNIS

HUTZLER'S COLLAGE: FALL '76 HARVE BENARD'S 4-PC. BLACK GABARDINE SUIT WITH WHITE BLOUSE SIZES 8-14 $285



HUTZLER'S NEW SIGNATURES DOWNTOWN BALTIMORE AND TOWSON



sports dressing



From both sides of the Atlantic—to Rich's and you. Classics to translate from, couture sportswear that we believe should be the nucleus of any polished wardrobe. Here, and in Fashionata, two applications of the jacketed attitude at its most luxe.

RICH'S

From Basile of Italy . . . black cotton corduroy jacket, double breasted and whittled to its leanest. Perfection over a silk mandarin collared shirt, ascot, of course, and wool flannel trousers. How can anything so tailored be so feminine? It takes a mystique all its own. Rich's Regency Shops, Lenox Square, Atlanta.

From Kasper for J. L. Sport . . . beiged wool flannel, with a brown box plaid for the hacking jacket, underlined by a chocolate pin dot cotton velveteen vest and classic brown and beige plaid blouse. Thoroughbred through and through . . . in tailoring, in breeding and total élan. Rich's Regency Shops, Lenox Square, Atlanta.

Photographed at Huntcliff & Stevehaven Stables, Atlanta, Georgia


Ralph Lauren
BALLET'S
OF OKLAHOMA CITY

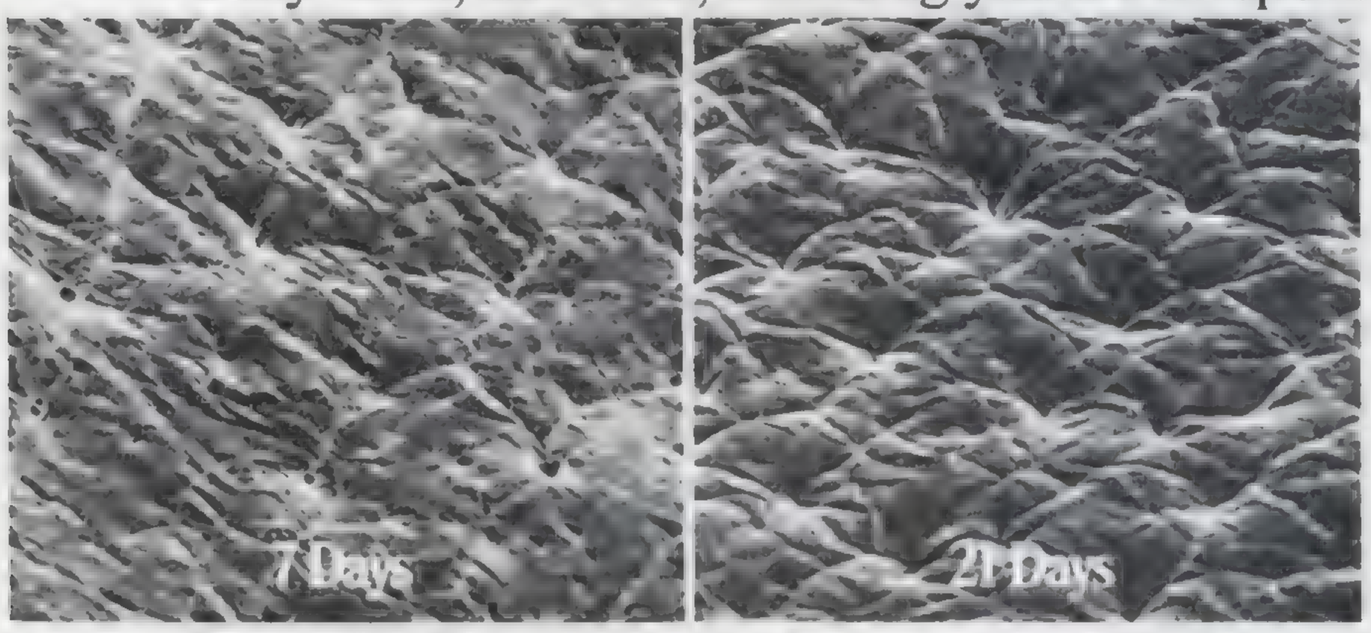
© 1976 Elizabeth Arden

Other cosmetics offer the promise of better-looking skin.

We offer the proof.

Visible Difference is a moisturizing and texturizing creme. It is the result of two long years of intensive research and clinical testing conducted by the Laboratories of Elizabeth Arden.

They were, however, two long years well spent. For we believe that Visible Difference is truly a remarkable skin care product.



And here are the reasons.

To begin with, those pictures you see on the left, which look like the dark side of the moon, are micro-photographs of human skin castings after using Visible Difference for 7 days and after using it for 21 days.

Even to an untrained eye, there is an obvious difference. The skin on the right is now pillowed and cushioned with moisture. To the naked eye, this remarkable change in texture makes the skin look more luminous and velvety.

20 Cell-Layers Deep

At Elizabeth Arden, we also conducted moisture-penetration tests. They showed that Visible Difference moisture actively penetrated up to 20 cell-layers of skin, where new skin cells are actually formed.

Finally, we conducted tests among several hundred women of all ages and all skin types. We asked them to use Visible Difference for 21 days. The results were amazing. Most of the women tested said their skin looked smoother and had a better texture after using Visible Difference.

So that's it. Visible Difference has been proven to be a great product in the laboratory and with consumers. Now, all that's left is to prove it to yourself.



From the Laboratories of
Elizabeth Arden

John Raimondi's "Erma's Desire"—30′ wide x 40′ long x 26′ high cor-ten steel sculpture located near Grand Island. Sixth in a series.





bicentennial impressions

Nebraska's Bicentennial **SCULPTURE GARDEN,** contributing to Nebraska's cultural heritage through the installation of ten original contemporary sculptures. The easy, A-line coat, scarfed and placketed in leather as only the inimitable **BONNIE CASHIN** for **PHILIP SILLS** can do. Cotton canvas, using posh liner fabric by Borg* Textiles for warmth without weight. Sizes XS-S-M, $250. Cashin's wool jersey dress, sizes 6 to 14, $100. Both in redwing or dove. A new **HOVLAND-SWANSON** store now open in Omaha's Regency Fashion Court, situated adjacent to Interstate 680. A store as exciting and modern as the great city it will serve.

hovland•swanson

LINCOLN • GRAND ISLAND • OMAHA

BUNKER RAMO BORG

HOVLAND-SWANSON NOW OPEN IN OMAHA'S REGENCY FASHION COURT

*Trademark of the Bunker Ramo Corporation

Richard Field's "Memorial to the American Bandshell"—25' wide x 9' high cor-ten steel sculpture located on the Platte River near Omaha. Seventh in a series.



bicentennial impressions

Nebraska's Bicentennial **SCULPTURE GARDEN,** created from east to west along Interstate 80. Modern sculptures, not looking to the past, but looking on the horizon to our third century. **HARVE BENARD** creates a neat and nifty navy wool serge blazer $134, grey wool flannel trousers $64, and a polyester crepe de chine shirt $34. Stunning mixables, with beautiful tailoring and detail. Sizes 6 to 16. **HOVLAND-SWANSON,** the store of fashion ideas, invites you to visit us, as we begin an age of new adventure with Nebraska and America and You!

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HOVLAND-SWANSON NOW OPEN IN OMAHA'S REGENCY FASHION COURT

Send inquiries to Hovland-Swanson, 1230 'O' Street, Lincoln, NE 68508



La flanelle de Cardin:
chalk stripes on cocoa
brown in pure wool flannel.
Soft suiting via the
windbreaker jacket, about $70.
over culottes about $80.
Sizes 6 to 14. The cowl
of cashmere blend in
natural, grey or black, with
insignia. S-M-L, about $40.

Hutzler's, Baltimore
May Co., Cleveland
Jackson Graves, Minneapolis
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Pierre CARDIN
Paris • New York

Pierre Cardin, Division of Beldoch Industries Corp., 550 Seventh Avenue New York, New York, 10018

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GROSVENOR
CANADA

Exclusively at
BONWIT TELLER
in New York, N.Y.

GROSVENOR
CANADA

...enter: the modern dash of a natural Alaska lynx coat. And, the new versatility of a fur that goes with pants and skirts and right on to easy evenings.

Bistro dressing... in wonderful, unexpected colors! The chic little blazer in vivid red, green and white striped mink.

Photographed at The Atrium Club, New York

Exclusively at

BONWIT TELLER

in New York, N.Y.

GROSVENOR
CANADA

Mink with a new dash—a new difference!—the casual striped poncho in Canada Majestic dark and demi-buff mink.

Canada Majestic Mink


Exclusively at
BONWIT TELLER
in New York, N.Y.

GROSVENOR
CANADA

Breath-catcher evenings—the incredible softness, the beautiful grey colorings of natural Princeton chinchilla... to wrap over everything special at night.

The dazzler...a great drift of natural Canadian red fox—the seduction is all in the fur—and in the ravishing color!

Exclusively at

BONWIT TELLER

in New York, N.Y.


GROSVENOR
CANADA
Leanest, narrowest...sleekest! Black-dyed Swakara® broadtail lamb from South West Africa with a luxurious collar of silver fox.
swakara®
Fashions courtesy of Anne Klein and Mary McFadden.
All furs labeled to show country of origin.
Exclusively at
BONWIT TELLER
in New York, N.Y.



Olga designs for cool nights:

COZY-TOPS™... PRETTIEST NEW WAYS TO SLEEP WARM

Olga would never give you the cold shoulder! She gives her Cozy-Top gowns a bodice of lush brushed Antron® III nylon for warmth outside the covers...and silky skirts of opaque nylon tricot for comfort under the covers. You always feel just right. And look lovely, with Olga's Secret Hug™ soft stretch lace for flattery. In dreamy pastels, P-S-M-L, 21.00 to 23.00. On cool nights, be beautifully warm.

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Coty.The face

of fashion.

The great outdoor face for great outdoor clothes.

This fall the great outdoors goes everywhere. In fashion, it's blanket plaid bigcoats over soft sweaters, layered on tartan shirts, and paired with canvas leggings. In faces, it's a fresh new look from Coty. Radiant. Rosy cheeked. Glowing with natural color. And vibrant with good health – because Coty knows an outdoor face needs special protection.

The Foundation: Glowing Finish All-In-One Makeup. One sweep gives you: moisture, hydrolyzed protein to condition, a sunscreen to protect, and a flawless, natural color.

The Blush: Glowing Finish Highlighting Color smoothed along cheekbones, chin and forehead. Pampers skin with enriched hydrolyzed protein and moisture. Accents with rich, earthy colors.

The Face Powder: Glowing Finish Loose Moisture Powder. The merest cover of this light, moisture balanced powder with protein conditioners creates a beautiful, translucent finish.

The Lips: Silksticks in a new collection of Pewterfrost reds. Rich fall reds. All lavished with hydrolyzed protein and spun with shimmers of luminous Pewterfrost.



The Face.

The model wears Coty's Glowing Finish 'Soft Bamboo' All-In-One liquid foundation; 'Bronze Glow' Highlighting Color; 'Light' Moisture Powder; 'Pewterfrost Sienna' Silksticks lipstick and Perfect Lashes Mascara 'Black.'

©Coty, New York

Clothes designed by Ralph Lauren, three time winner of the prestigious Coty Fashion Critics Awards, presented by Coty each year to American designers of outstanding achievement.

After several years of being hidden by bangs, or half-covered with a curl, the forehead is once more coming into the open—via twists, as at right, combs, clips, and ties.



DUANE M'CHALS

Vogue

HAIR NOW

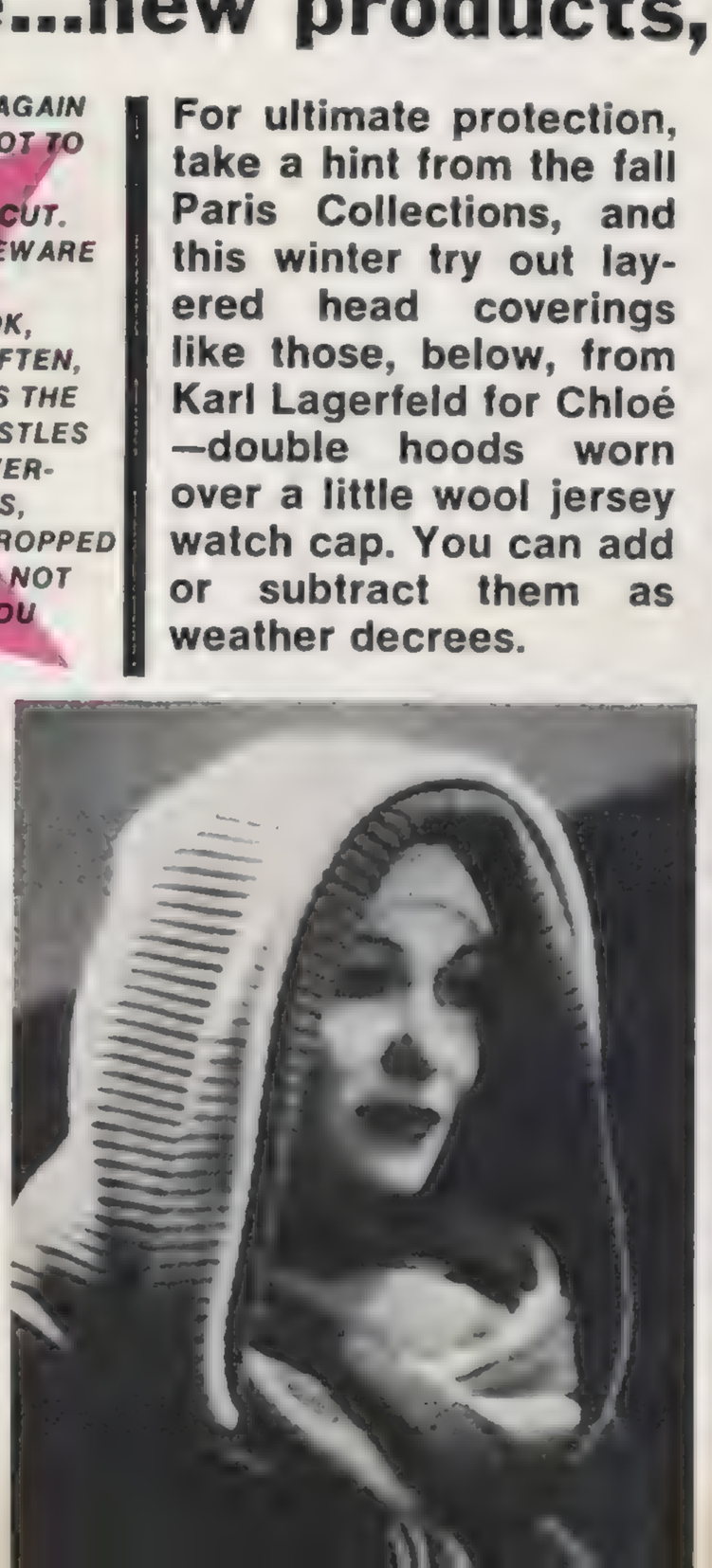
Time for change...new products, new ways



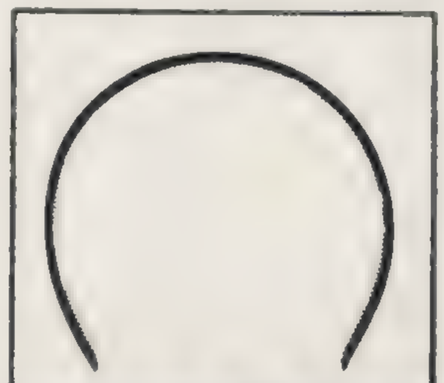
RICHARD ROSENFELD

IT'S TIME ONCE AGAIN TO WARN YOU NOT TO FALL FOR A PRE-PACKAGED CUT. THIS SEASON, BEWARE OF THE SHORT GEOMETRIC LOOK, LEFT. ALL TOO OFTEN, THIS CUT LEAVES THE VICTIM WITH BRISTLES AT THE NAPE, OVER-DONE SIDEBURNS, AND HARSHLY CROPPED LAYERS. MOTTO: NOT ONLY SHOULD YOU KNOW YOUR HAIRDRESSER, BUT MAKE SURE HE KNOWS YOU . . . ONE CUT DOES NOT FIT ALL!

For ultimate protection, take a hint from the fall Paris Collections, and this winter try out layered head coverings like those, below, from Karl Lagerfeld for Chloé—double hoods worn over a little wool jersey watch cap. You can add or subtract them as weather decrees.



PATRICK DEMARCHELIER



We think this is one of the niftiest headbands around, because it's super narrow, flexible (so it won't give you a headache), and grips hair with tiny teeth. It's available in tortoise for $1.50, from St. Larel by Ben-Hur.

For American women today ▶

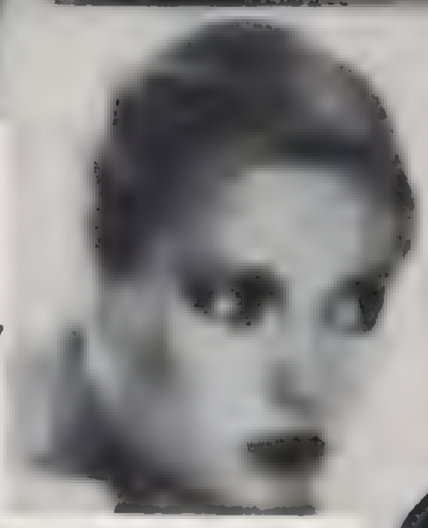
It's rare that a successful product line is revamped . . . and therefore enormously to the credit of the Pantene Company that they decided to "reduce, simplify, systematize, improve Pantene to cope with the needs of today's American woman." To that end, they pared down and repackaged a line of 72 sizes, strengths, and types of hair products to 13 packages of 12 products. (You see the new conditioner at right.) Still the same great quality—but designed for today!



CONTINUED ON PAGE 96 REYNOLDS ROLLES

LOW-UPKEEP COLOR

There's a new maintenance-free color plan at the New York salon of Pierre Michel. Created by Todd Morrissey, the system, called "tone sur tone," is based on taking individual strands from many diagonal partings made at random over the head, then coloring them with a blend of three or four densities of Clairol colors, plus a dash of white henna. Worked on the diagonal, the pattern of regrowth is staggered and one treatment lasts up to three months.





Marc Pipino styled the graceful curve above by first sweeping hair from one side to the other, then twisting the front section once and fastening with a bobby pin.

JACQUES MALIGNON

Two tips from Harry King: with a chignon, above, be sure it's at the nape; always keep front soft, never sleek. Gold hammered earrings: Berrin Designs.

Howard Fugler of Vidal Sassoon, designer of the look above right, believes that hair should always give a soft effect. "To me, softness comes from something off balance—not too perfect. That's why I did a part that's slightly off-center." Howard first clipped back the hair behind the left ear; then lifted the right section, twisted it once, and held it with a clip. Above left, Edward of Xavier used a thin leather band to pull hair back to just behind the ears. "Another look I like," says Howard "is to take a section of hair at the temple, twist it around several times, then form it into a little circle, and secure with a bobby pin. For longer hair, I take a section from each side, twist each into a rope, and clip together in back with a pretty barrette." Above: M&J Savitt gold earrings. Above left: Robin Kahn cording.

"Every time you style your hair you do a little more damage. 30 minutes with condition* will help undo it."

David Daines.
DAVIAN SALON



"Hairblowers, heat curlers and curling irons are the greatest things that ever happened to hair styling. Without them, the marvelously flattering new hairstyles couldn't exist.



Do your hair 30 minutes worth of good.

Of course, the new lengths and silhouettes mean women are spending more time on their hair. Shampooing it more often. And, naturally, more frequent shampooing means more frequent styling. More brushing and combing. More hair damage.

That's why, if my customers do any home styling, I recommend condition* at least once a month.

condition* is the 30-minute treatment, so it has plenty of time to do its good work. First, to help repair the damage that frequent shampooing and styling already may have done. And then, to help protect hair against any further damage.

Thick, creamy condition* is specially formulated to help recondition damaged hair. It actually penetrates deep into the hair shaft, seeking out trouble spots. Then the protein-rich formula goes to work restoring body. Helping to repair splits and breaks.

After one condition* treatment even overheated, overtreated hair looks healthy and shiny again. Becomes bouncy and well-behaved.

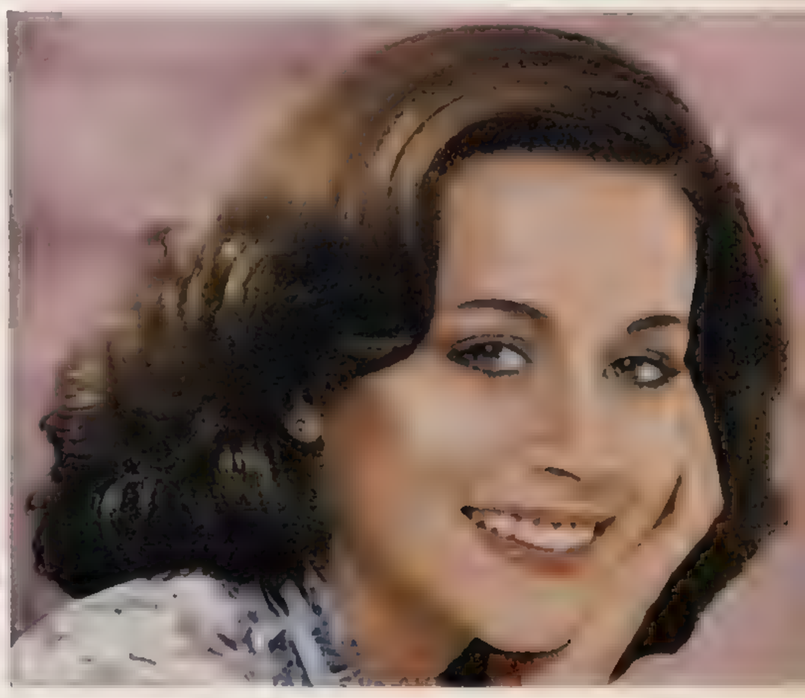


Don't stop using blowers. **Just start using condition.**

Naturally, you want your hair to look good and healthy. No matter how much shampooing and styling your new hairdo calls for. That's why today—more than ever before—your hair needs condition.*"

condition*
The 30-minute treatment for mistreated hair.





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Vogue HAIR NOW

CONTINUED FROM PAGE 94

For dark shades ▶

Nothing beats the rich hues of aubergine, *right*, the newest hair coloring idea from the master mixers at Wella. A "Color Charm" blend of Black Cherry and Red/Red, aubergine is designed to add subtle, flattering lights to the darkest shades of hair. In Boston, Diego at the Loft Salon reports the shade is a great new favorite, as it is with Roger Scalzo at New York's Raymond & Nasser Salon.

"Cut with the natural line of the hair," says Richard Stein, whose New York Salon specializes in creating maintenance-free hair. "Then your hands are all that you need to guide the hair into its perfect, finished shape."

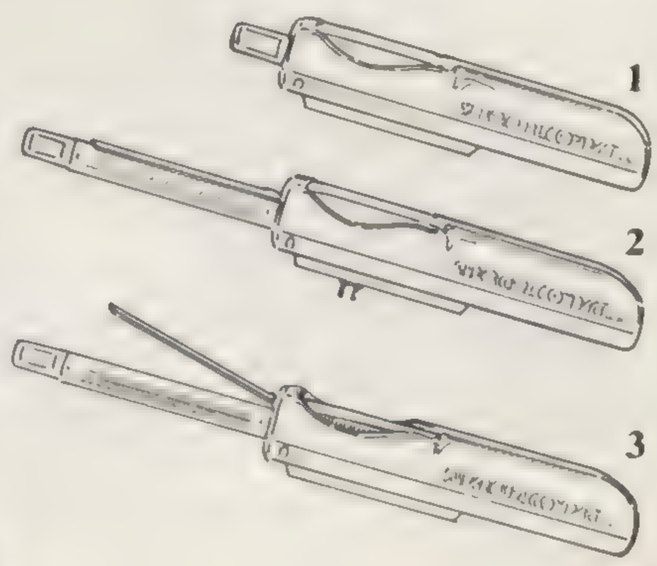


RICHARD ROSENFELD



"In men's styles today, we see a closer-to-the-head look (above) with lots of movement in the hair," states Bert Sweet of S & L's Meier & Frank Beauty Salon, Portland, Oregon. "It's important to shampoo daily so hair stays soft and full."

There is good news from Gillette—the first cordless, collapsible curling iron, that lets you curl your hair quickly (it reaches operating temperature in two minutes) and conveniently (no bigger than a hairbrush, it fits into most handbags). At right, the Super Curl Compact in its three stages: 1. Ready to carry; 2. Ready to plug in; 3. Ready to curl!



EMANUEL SCHONGUT

Anyone for blow-drying?

At their recent college course in New York, "How To Be Your Own Top-Notch Hairdresser," Vincent and Fred Nardi found one of the most common complaints was "I can't blow-dry my hair!" To remedy this, the three Nardi Salons (in New York City, Scarsdale, and the Bronx) are now offering individual blow-drying lessons (for both men and women). The cost is $10 for a half-hour lesson, $15 for forty-five minutes or for long or thick hair. After the lesson, a dividend: illustrations from Clairol reviewing key points.



REYNOLDS ROLLES

At the request—indeed, at the insistence—of their many fans, California's La Costa Spa has made available their famous shampoo and conditioner, *left*. Developed several years ago at the Spa, its ultra-conditioning formula leaves hair full of shine and easy to manage. A great plus: the smashing square container, easy to hold and handsome to see. Six fluid oz., $5.



Le Salon Vert...

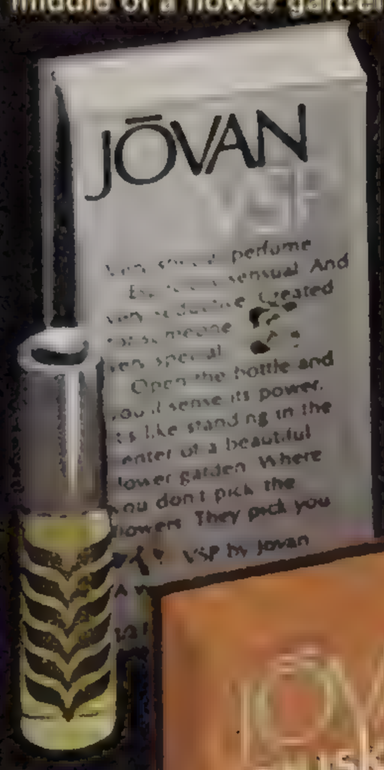
The Green Salon is the new hit of Paris, part of a recent and growing interest in things natural. Originated and run by Martine Mahé, Le Salon Vert specializes in coloring hair with plants, plant and herbal shampoos, seaweed permanents and straightening, and plant treatments for the hair and scalp. The vegetable colorings are very subtle and are recommended particularly for those with allergies to ordinary dyes and for those with grey or damaged hair.

For a night out, try tying back hair with a thin gold string—knot just above ear.

As part of the current drive to further the skills and education of hairdressers, International Teach-Ins this month sponsors a "Spain Teach-In." The event runs from September 13-27, with special showings in Madrid and Palma de Mallorca. It culminates in an educational demonstration in Barcelona, featuring Luis Llongueras from Spain, Jean-Louis David from France, Michael Collis of Molton Brown from England, and Leonardo de Vega from America. For further information, write International Teach-Ins, P.O. Box 621, New York, N.Y. 10028.

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Photographed at The Pisces Club

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● **ANYTIME OF DAY OR NIGHT** is an ideal moment for Oil of Olay to ease skin dryness and importantly increase the moisture content of your skin. Devoted users wouldn't consider beginning the day without Oil of Olay, as a superb makeup base or to let skin live in a misty, moisty climate of its own. Nor would they consider going to bed without Oil of Olay as a final skin treat that goes on working through hours of sleep. Of course, you may want to use Oil of Olay more often, whenever your skin feels dry or taut. (Can there ever be too much of a good thing?)

You'll find Oil of Olay at your drugstore. Wouldn't it be a good idea for you and Oil of Olay to go to work together?

BEAUTY SECRET

When you're working all day, of course you want to look your best to the people you deal with. So you'll probably redo your makeup during lunch hour. Refreshing Oil of Olay® is beautiful under cosmetics, so makeup can glide on effortlessly and evenly, and the beauty fluid lets cosmetics stay fresh-looking for unexpected hours. Don't be surprised if women (and men) you work with ask you what you use to make your complexion look so glowing.

(Advertisement)

Vogue Special

By Diane de Dubovay

If "lady" is a four letter word, what does "femininity" mean now?

A decade ago we cleaned the dresses out of our closets, gave them to Goodwill and started collecting those ubiquitous pants suits. Most people thought it was just a change in fashion—not the uniform for a revolution. But a new era was upon us: the Feminine Mystique, runaway wives, equal pay, the Baby Trap, men's consciousness-raising groups, primal scream—and the next thing we knew we were changing our language and sex habits almost as casually as we had adapted to the new styles in clothing.

In today's "liberated" environment, one feels almost guilty for wanting to be "feminine"—like an undisciplined religious convert beset with anxieties over whether or not she can adhere to the demands of the new order.

Conscience-stricken by the Women's Movement, we nearly are convinced that femininity is the latest social taboo—a bourgeois betrayal of the sisterhood, as hopelessly out of date as fidelity or lifelong marriage. Yet many women, told that "lady is a four letter word," feel a nagging uneasiness. Something doesn't quite ring true. What, one begins to wonder, has "being free" got to do with "being feminine"?

It doesn't take much probing to discover that many men who are otherwise all for Women's Liberation frankly are alienated by the harsh overtones of the movement. And women, equally dismayed by the demands of the "new femininity," are embracing Total Womanhood in droves, like shellshock victims desperately trying to recapture some semblance of a former, more familiar identity.

We seem unable—both men and women—to integrate successfully those classical concepts of femininity that we cherish and wish to preserve with those progressive ideals of the new feminine consciousness that we most welcome and admire. Today, many women are wondering if it is possible to be fully human and still remain feminine.

Yet this dilemma seems particulary American. There has never been quite the same crisis of Women's Liberation in France, for example. Frenchwomen have been in the professions for years—as doctors, lawyers, professors, writers, businesswomen—without threatening their men nor relinquishing one iota of their feminine appeal in exchange for success.

From the pampered courtesans of the Sun Kings to the free-thinking film stars of the 'sixties and 'seventies the Frenchwoman's allure has remained legendary and untarnished. Why? What are her secrets?

The Frenchwoman can be petty, cunning, narrow-minded, bourgeois, possessive, and jealous . . . she may be far from beautiful. Yet, at her best, the Frenchwoman is a compendium of worldliness, chic, charm, mystery, and subtlety who realizes that a feminine woman can create an aura of beauty without being beautiful at all and can do whatever she pleases as long as she does it with taste and discretion.

The youth cult is something the Frenchwoman ignores. Her ideal is to be mature. Consider the idols of the French cinema: Catherine Deneuve has never really been young—she has always seemed at least thirty. Simone Signoret, with her powerful, well-lived persona, or Jeanne Moreau, with her world-weary sensuality—these are the archetypes Frenchwomen emulate.

Clearly, after centuries of cultivating her image, the Frenchwoman has no intention of giving up one form of power for another; rather her strategy is to add the impact of self-realization to the mystique she already possesses as a woman.

Is there a new way to define femininity? Traditionally, the American concept of the feminine has been a combination of all the quainter characteristics of a Louisa May Alcott heroine overlaid with the latest Hollywood and Madison Avenue stereotypes. Ask a man today for his definition of femininity, however, and one is likely to hear a spectrum of opinion as varied as the men themselves, with certain trends emerging:

Vehement in his disagreement with the widely-held notion that success detracts from a woman's femininity, the bachelor owner of

(Continued on page 102)

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Vogue Special

CONTINUED FROM PAGE 100

a chain of chic New York City boutiques said, "I wouldn't even be interested in a woman without a career. Aggressiveness can be feminine—even provocative and exciting—provided the woman knows how to approach her goals with tact, self-assurance, and a certain élan.

"A wise woman," this man added, "uses gentleness as a form of strength. Before taking any aggressive action, she learns to lie back—like an animal—plotting her moves so that she knows exactly what she's doing and can proceed without faltering. It's the same technique used in the martial arts."

A prosperous young commercial real-estate broker rejected with equal force the concept that sports—or the competitive spirit in general—and femininity are incompatible. Married to a fervently athletic sometime-model, who runs her own interior-decorating business, he clearly had his wife in mind when he said: "Women today are no longer meant to be trussed and fussed over. Instead, you might find a contemporary woman jogging three miles, working up a good sweat, and still being feminine.

"The key to the new femininity," the broker went on, "is more responsibility. The passive-flower image of our mother's era is tremendously boring to most men. Femininity to a man today means a woman who is a real ally, a companion, a constant friend—someone who is equal to him without threatening him."

Echoing the sentiments of many typically success-oriented, basically conservative American males, a rugged-looking corporation executive said the quality he found most feminine in a woman was naturalness. He explained that what he meant by "natural" was a subtle kind of glamour that nevertheless avoided the appearance of obvious artificiality or slavishness to the latest fads.

"An integrated classical woman is feminine," the executive said. "A feminine woman can be strong and independent, but what makes her feminine is an element of softness that runs through her entire personality—in her physical presence, in the way she dresses and moves, in the way she speaks and thinks. The exterior influences the inner person and vice versa—it's that well integrated."

The classical woman was described by Homer in the eighth century, B.C., in the form of the Greek goddess Aphrodite: "mistress of seductive conversation, gracious laughter, sweet deceits, the charms and delights of love." Like Aphrodite, many of the most memorable women in history—from Cleopatra to Mata Hari—have been anything but paragons of pristine virtue. More often they have been wily, crafty, artful, calculating—but still feminine, possessing that rare and scarcely definable ability to be at their most irresistible when they are most exasperating. From Eve onward, woman has known that whatever other attributes she possessed, her instinctive seductiveness could be her most potent source of power.

If, in the lexicon of today's militant feminism, seductivity has become anachronistic, it is still a refreshingly disarming quality either to possess or to encounter in another woman.

It is true that the danger in trying to preserve those qualities of femininity in which we instinctively take the most delight lies in also preserving those needlessly submissive qualities that compromise our sense of self-worth and keep us from moving ahead.

But why, in the name of Liberation, should we be persuaded that a woman who exerts the slightest hint of seductive behavior risks reducing herself to a humiliating trade on her sexuality? Rather, it seems unfortunate that, in our puritanical American zeal for honesty and fairness, we have often become so blunt, tactless, and direct as to have a sledgehammer effect, clumsily managing to defeat our own purposes.

Today the essence of femininity still lies in a woman's ability to be charming, graceful, and sexually attractive, for a woman who possesses these characteristics can be anything else at times and still be considered feminine.

While a woman may resent being regarded as a sex object, the truth is that both men's and women's feelings for people are, to a great extent, tied to sexual attractiveness. As one man said bluntly, "The basis of a man's behavior is always from a sexual point of view. Meeting any woman—even someone's mother—the thought always crosses a man's mind: is she sexually attractive? From there, everything else falls into place."

Femininity consists in an alluring balance of external and internal characteristics: the sensitivity one shows to other people's needs, moods, and feelings; the ambience one creates at home or in the office; the atmosphere one evokes with one's husband, lover,

(Continued on page 110)

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Vogue Special

Beauty and beastliness —from Japan

EDITOR'S NOTE: *Tagged "Japan's Beaudelaire," Hagiwara Sakutaro (1886–1942) wrote poems that look Western, are intensely Eastern, raise images both horrifying and lushly serene. His outlook was dark, but his nickname was "Buster Keaton": he looked just like America's rubber-faced star. Here, Hagiwara's poems have been translated by Hong Kong-based Graeme Wilson, whose delight is Far Eastern works and whose work is international air-traffic rights.*

COUNTRY NIGHT

Out of fishy greenness, whiteishly
Veiled in cold mist, the willows lift pure black;
While, far beyond them, nightingales begin
From distant fire to burn their long way back
And somewhere, at the edge of ancient water
Where duckweed's tinsel glitters from smooth bog,
A drunkard, heart already gone half-rotten,
Was bashed to death as one might smash a frog.

DOG

In the blue glimmer of a moonlit night
A dog runs nosing among tilted tombstones,
Quests in and out among the willow-trees.

That dog knows something. Why else should it freeze
To bark down at the dark core of the earth?

Its soul is pure. Its soul shines hunger-bright.
Its wandering nerve runs zigzag through the willows,
A green-gold worriment of glow-worm light.

FIELD LANDSCAPE

At the tip of a fishing-pole
Bent round to halve an O,
One minnow jittering
As though electrified.

An old man with his whole
Bent body glittering
In the transforming flow
Of an enormous pride.

But all that countryside
Numb in the summer's warm
Incurious coma lay:
Even the cow that stood
Pat on a distant farm
Stared off the other way.

THE NINTH SMALL POEM

How slightly
The small fry in the shallows stir,
How lightly
Snow settles on the fir,
How slight and light a flower
The first frost is:
As tenuous as our
Consentiences.

Vogue Special

CONTINUED FROM PAGE 102

or friend; the ability in all these situations to project a peaceful mood of stimulation.

The myth of the past was that in order to be feminine a woman had to be pretty, passive, pliable, and preferably not noticeably intelligent. The reality of today is that, as never before, woman needs her wit, strength, imagination, and intellect to succeed in her feminine role, however she may choose to define it. Above all else, the New Femininity depends not only on the reemergence of the "eternal feminine" within each of us but on our expanding capability for versatility.

"One woman can be all women to a man," said one man happily married to the same woman for ten years, "she can be wife, friend, lover, devil, sweetheart. It's not physical appearance alone that excites a man, but the energy underneath." ▽



Photographer: DUANE MICHALS

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hudson's

By Lynn Yates

Doctors warn exercise may be dangerous to your health

"Hey, what happened to you?" asked a friend as she came into my orthopedic surgeon's office and saw my leg in a cast.

Sheepishly, I told her I dislocated my knee doing yoga: "I went too far with the lotus position and look at me now. But, what about you? Why are you here?" I asked.

"You won't believe what I did! I got tennis elbow from throwing a Frisbee! It's so painful, I can't even shake hands. I've always been athletic and can't understand why THIS," she said, holding up her bandaged arm.

Elbows

A recent survey indicates that thirty-four million Americans now play tennis and with this exposure, "tennis elbow has become the most frequent and common source of athletic misery," according to Leon Root, M.D., and Thomas Kiernan in their book *The Doctor's Guide to Tennis Elbow, Trick Knee and Other Miseries of the Weekend Athlete.*

What most people don't know is that 60 percent of tennis elbows are *not* in tennis players. This disorder afflicts Frisbee and javelin throwers, fly fishermen, football, baseball, and badminton players, golfers, violinists, housewives, and anyone who uses her arm to any extent that engages her wrist in an upward snap.

The orthopedic surgeon Winsor Schmidt, M.D., of Briarcliff, New York, says that most of the people he sees for weekend athletic casualties and sports injuries are those who see themselves as physically fit and are amazed when a disability arises out of exercise programs and healthy sports activities.

Dr. Root cautions, "Unconditioned forearm muscles are often the underlying cause of tennis elbow. If weekend tennis players and others prone to this malady were to do a daily exercise devoted to conditioning and strengthening their forearm muscles, they would be less likely to develop a case of tennis elbow."

Silly Putty Squeeze is Dr. Schmidt's simple exercise device to help prevent occurrence, or recurrence, of tennis elbow. Invest in a container of Silly Putty or a small jack ball and whenever you can, squeeze one or the other in your hand with your arm extended in front of you. Squeeze as hard as possible, hold for a slow count of five, then relax your hand. Repeat often. Dr. Schmidt doesn't recommend using a tennis ball or other large, hard balls lying around the house for this exercise since he believes the larger balls strain rather than strengthen forearm muscles.

Knees

Dr. Schmidt also sees several new yoga victims a month and three out of four of them are women. He admits, therefore, to being anti-yoga and explains, "Yoga demands a greater range of hip motion than most Western bodies can yield because they have grown up sitting on chairs. Since the hip is a strong joint, when you bend for most yoga exercises, the hip doesn't bend and that puts the strain on the knees where yoga injuries occur."

Some people will never be flexible and I was one of them. I tried to follow the tempo of my fellow participants in the class and soon my left knee began to go out of joint everytime I bent it. I didn't take heed. I would snap my knee back into joint and continue on my way. Sure it hurt a little, but I was still moving and that was my motto. The slow disintegration of the supporting tendons and ligaments for my knee joint was begun until one quick movement moving furniture while bending that knee dislocated the joint completely, causing extensive damage to the surrounding tissues.

Dislocations of the knee are considered emergencies by physicians since the blood supply to the leg may be impaired. My knee was encased in a cast for over a month and during that time, my already weak quadricep muscles became atrophied. Subsequent therapy was an exercise program to restore and strengthen these muscles, but had I included one of the following simple exercises in my daily routine, it is unlikely the accident would have occurred:

Ankle Squash—while sitting

(Continued on page 142)

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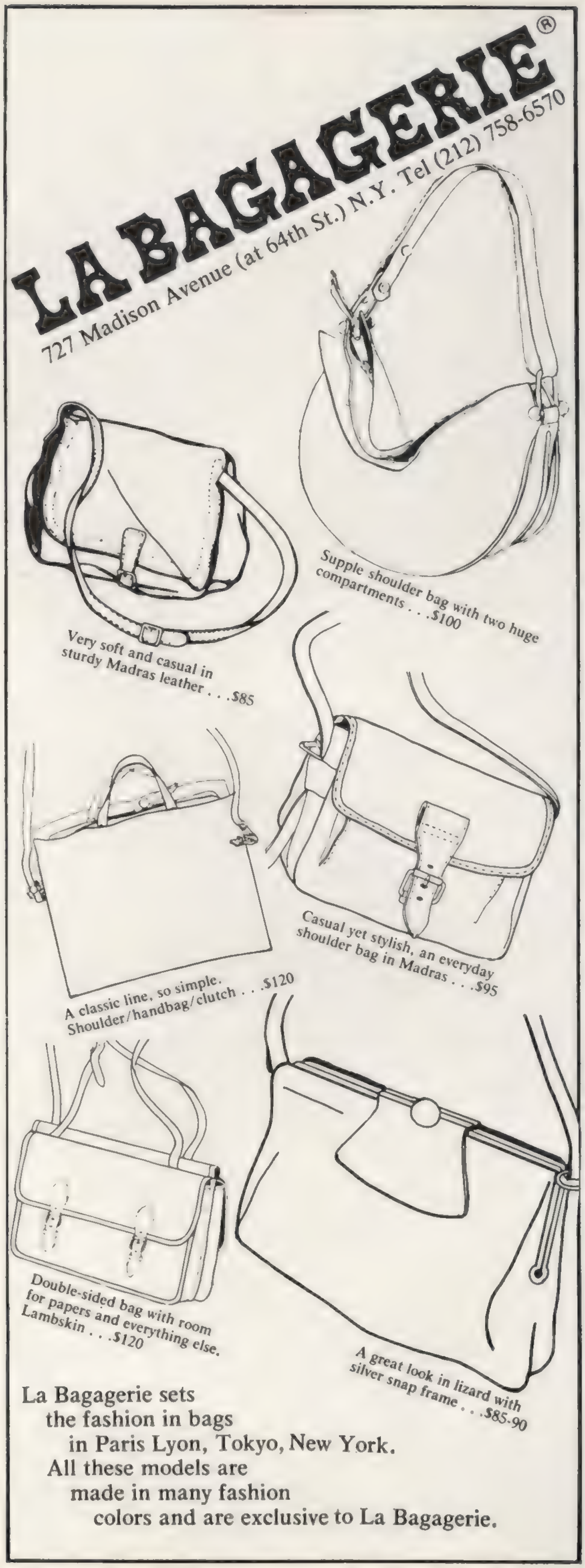
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Vogue Health

CONTINUED FROM PAGE 134

anywhere, cross ankles and press them together as hard as you can for a count of six. Relax and repeat. Switch legs and squash ankles again. If you are sitting at a desk, use the desk as a weight instead of your other foot. Cross the knees, place one foot under the desk and try to lift the "immovable object." You will feel the quadriceps contract as the force is exerted against the top of your foot. This exercise strengthens quadricep muscles and will help prevent knee injuries and arthritic knees.

Green Chair Exercise—involves no chair at all and can be done while you are talking on the telephone or reading. Flatten your spine against a wall or door and then gradually slide your back down the wall until you seem to be sitting. Make sure you have firm footing under you. Modify it by "sitting" higher on the wall if the position is too strenuous at first. Stay in position with thighs horizontal and lower legs vertical for fifteen seconds in the beginning. Repeat a few minutes later. Do frequently until it becomes easy to hold the position for at least half a minute without discomfort.

This exercise strengthens quadriceps and thighs and is a great conditioner for skiing, skating, running sports, etc. For skiers interested in preslope conditioning, it is recommended that you build up muscle strength until you can comfortably "sit":

1 minute for skiers going back to the slopes,
2 minutes for advanced skiers,
3 minutes for expert skiers,
4 minutes for racers.

Back

Most of us know that skiing offers a major risk for the weekend athlete, but it comes as a surprise to hear that orthopedic surgeons see a lot of patients from conditioning programs meant to improve your body.

D. Keith McElroy, M.D., orthopedic surgeon at Columbia-Presbyterian Medical Center in New York, told me he sees about one hundred back patients a year from the exercise plans people take up after reading printed directions in books: unsupervised exercise should be approached with caution and his advice is for people to check with somebody in the physical medicine field before beginning.

"Most plans are safe if everyone followed instructions," he said, "but people are lazy and don't follow the rules unless they have a physical problem to begin with."

As an alternative, he suggests keeping in shape without taking time out of your regular routine. For example:

1. Run up and down stairs rather than taking elevators when possible. It saves time, is less frustrating, is good for leg muscles and cardiac output; it increases oxygen intake and carrying capacity in the muscles.
2. Run rather than walk when possible. Run fifty feet.
3. Do your daily movements briskly.
4. Do various exercises yearround such as the Ankle Squash and Green Chair mentioned before and:

Fanny Tightener—while sitting watching TV, riding to work, or anywhere, tense buttock muscles. Hold twenty seconds, release five seconds, repeat whenever possible. This exercise avoids fanny-sag so apparent in middle age.

Stomach Contraction—while walking or sitting, concentrate on your stomach muscles and contract them and release them several times during the day. This exercise will improve your posture as well as strengthening abdominal muscles.

I had caused my accident by the most common exercise goofs: overextending myself physically, ignoring pain as a warning, and having weak muscles in specific areas.

I discovered I was not alone. My cast became a conversation piece and when people heard I almost destroyed my knee doing a supposedly healthy exercise, they came back with endless other exercise horror stories.

They recounted slipped disks from dance classes, pinched nerves and strained muscles from various exercise classes where they tried to imitate the limber instructor from the outset.

And, exercise calamity has no respect for the young. Doctors see a great deal of damage to tendons and muscles of the shoulder area by what they call the "Charles Atlas Syndrome": teen-age boys tear these shoulder areas lifting weights. Many young people suffer knee problems and shin splints from overdoing in running, jogging, and dancing, for instance.

Tips to stay fit

If you want to remain pain-free without the possibility of developing a chronic or recurring ailment, doctors say:

(Continued on page 157)

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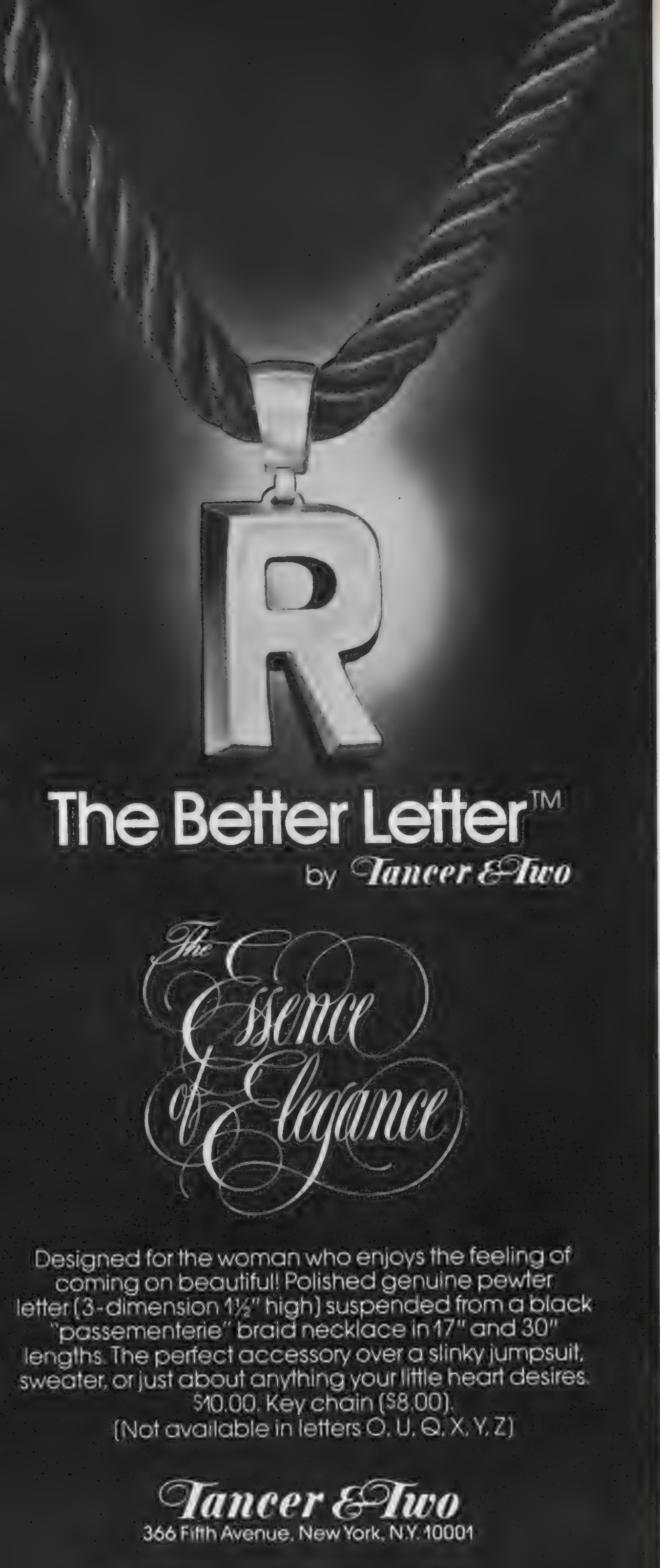
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By Melva Weber

Your blood—what you should know about it to stay healthy

A woman weighing 110 pounds holds between three and a half to four quarts of blood. What is it? "It's a body tissue," says Ernest R. Simon, M.D., hematologist, associate director of the Division of Blood and Blood Products, Bureau of Biologics, Food and Drug Administration. "When you add to this tissue the factory that makes it—the bone marrow and to some extent the lymph nodes—and then you include the blood's cleanup equipment—that would be the liver and spleen—you have an organ system."

Basic recipe for blood is plasma + red cells + white cells + platelets. The last three ingredients: cells, suspended in the plasma, a protein fluid, slightly salty.

Blood's fluid medium: salty like the sea from which we came? "A bit more dilute than seawater today," said Dr. Simon, "because the ocean has evaporated somewhat since we came out of it." Oceans change, blood remains.

Think metric. A cubic millimeter of your blood—in droplet shape able to pass through a perforation between postage stamps—holds five million red blood cells, seventy-five hundred white cells, a third of a million platelets. These occupy less than half of the volume; the rest is plasma.

Blood's important job: transport. Carrying things to and fro; putting nutrients here, feeding a cell there, sweeping out waste elsewhere. "Blood really reflects the functions of all organs of the body," said Dr. Simon. "Of all the body substances sampled for testing—such as blood, urine, spinal fluid, feces—blood is by far the most broadly useful."

Finding unusual amounts of some substance in a blood sample—a sugar, a fat, a certain protein, a waste product—tells your physician of the presence of a problem. "There are at least a hundred common diagnostic blood tests," said Dr. Simon, "and the total of uncommon tests—for rare conditions, research procedures and the like—may be in the thousands."

Clots that cure—or kill

Blood clotting is mostly a life-sustaining trait, keeping us from bleeding to death from any tiny nick or cut. When lost inside the system of veins and arteries, clots are threats. Two forms of trouble: A thrombus is a clot fixed in a vein, blocking blood flow. An embolus is a clot that breaks away and floats in the bloodstream. Such clots can be detected and medically persuaded to dissolve. Undetected and untreated, clots may lead to heart attack, stroke, pulmonary embolism.

Clotting disorders in women, increasing vulnerability to these life-threatening conditions, are associated with the Pill. Some medical authorities describe the risk as slight; others say there is no such thing as slight risk where serious conditions are concerned.

There are drugs that rob blood of its clotting quality. Heparin, the swiftest-acting anticoagulant, is sometimes given before and following surgery, mostly to prevent thrombophlebitis, or deep-vein clots in the legs. These clots are feared because they make possible a pulmonary embolism, a clot that strikes the lung.

Some medical experts believe heparinization—giving anticoagulants before operations and for a certain period afterward—is such an important preventive measure that it should be standard practice for major surgery. Others, equally expert, point out that anticoagulants carry risk, too. Blood incapable of clotting can be menacing. A tiny opening in a tissue wall deep inside the body can leak blood, become a massive hemorrhage. Said Dr. Simon: "Fatal pulmonary embolism is a rare event. We must balance the risk of this against the risk of serious bleeds that might occur in the presence of heparin."

Ironing your blood

By and large, the bloodstream in each of us is a gloriously healthy thing. What helps most to keep it so? Exercise, certainly. And a balanced, varied diet.

The amount of dietary iron—essential for hemoglobin, blood's redness—is about proportional to the calorie intake, said Dr. Simon. If you are dieting overzealously, you may be shorting yourself of iron.

Eating iron-bearing vegetables,

(Continued on page 157)

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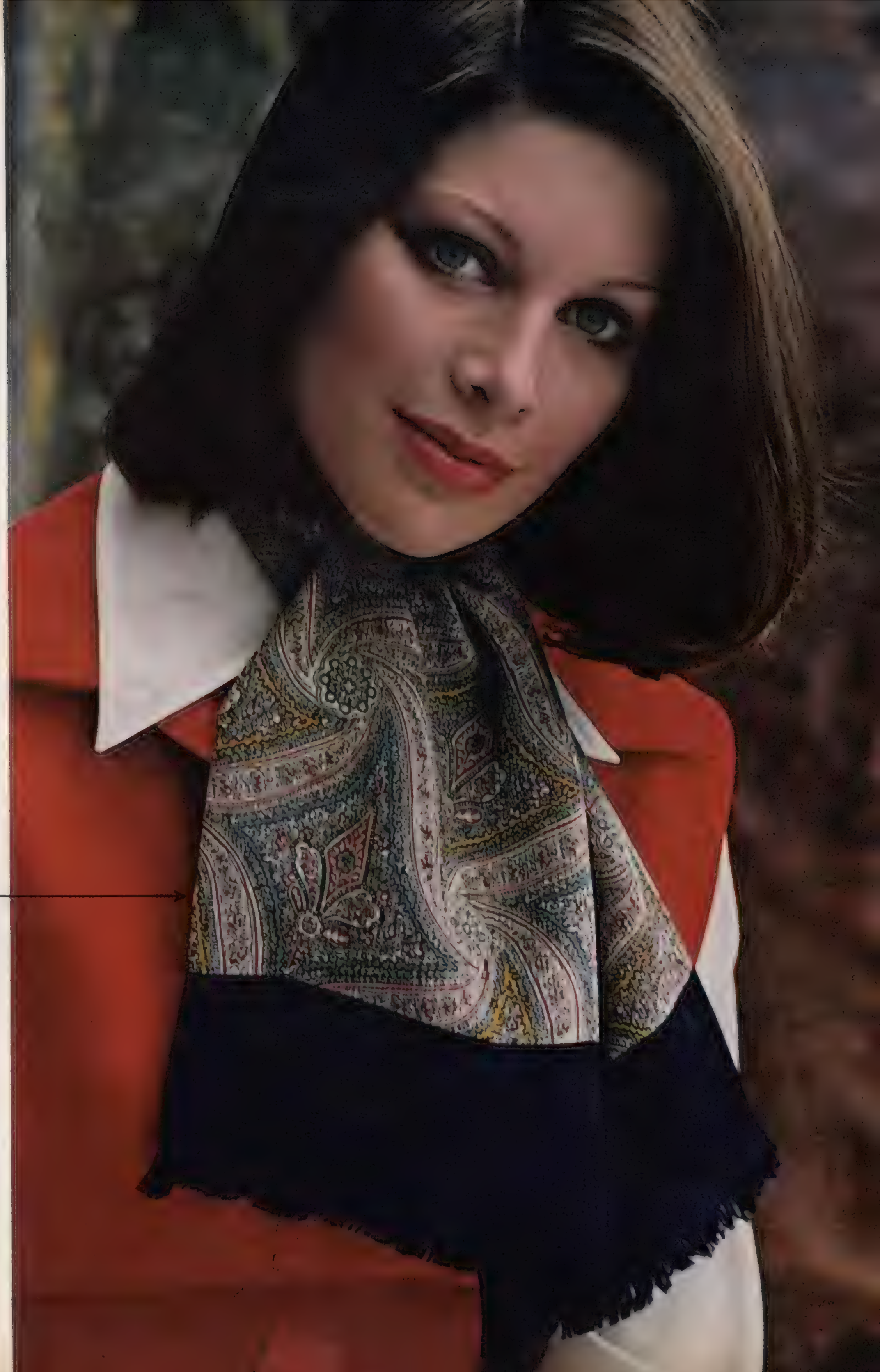
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Vogue Health

CONTINUED FROM PAGE 144

fruits, and grains doesn't help blood very much. The reason: iron from plant sources isn't highly absorbable by the body. Spinach for iron, alas, was a myth all along; though it does have vitamin virtues. Iron in meat is far more absorbable. "But nobody needs an all-meat diet." said Dr. Simon. "Moderation here, as everywhere, is the keynote."

Make soup in a cast-iron Dutch oven. Restore the iron skillet for regular use. Cooking in iron pots really does yield a useful amount of iron in an absorbable form, Dr. Simon confirmed.

Women during childbearing years need enough iron in the diet to balance that lost in menstrual blood. Remember that women of the past—like many women in other cultures today—did not menstruate regularly. They were either pregnant or lactating. In such conditions, a woman might menstruate less than fifty or sixty times during her entire lifetime. Contrast this with today's up-to-forty years between menarche and menopause, a dozen menses each year, time out for one, two, at most, a few babies. A typical candidate for iron-deficiency anemia, said Dr. Simon, may be "a woman weighing 110 pounds, who doesn't cook her food in iron, who may have profuse menstrual flow, and who tries to keep her weight down by reducing her food intake. About 15 percent of women who fit this pattern are either truly iron-deficient or are borderline."

Your blood: test it, give it

About hemoglobin testing: Do it. Have a routine hematocrit whenever you have any physical checkup. "Such a valuable test," said Dr. Simon, "for such a wide variety of conditions. A woman should have a reading of about 40 percent to 45 percent of the column in red cells.

"Chances are, in the age group below thirty-five, a too-low hemoglobin level indicates iron deficiency caused by more iron lost in menstruation than is being taken in through food. Even so, when the hemoglobin level is abnormal, the doctor must determine the cause instead of merely starting iron dosage to correct it," said Dr. Simon.

Blood is to give. More and more important today is a supply of human blood for treating diseases and injuries. Demand increases as new treatment methods are developed for many human ills. Less blood is wasted, parts of blood are used separately, storage methods improve. Still more blood is wanted.

"A woman of 110 pounds or more can give a unit, or about a pint, of blood three or four times a year with no problem," Dr. Simon said. "Actually, if we had only one donation a year from just 5 percent of the eligible population, we would have ample blood supplies. But from the most desirable donors we need perhaps 10 percent to 15 percent participation." ▽

Vogue Health

CONTINUED FROM PAGE 142

1. Prevention is the best medicine. Strong muscles are the key to stability in physical activity.

2. "Listen" to your body. Don't ignore pain, since it is nature's warning that you are doing too much for the strength of your muscles.

3. Don't forget about the conditions that brought about your pain or athletic injury. Weekend casualty victims become regular visitors to doctors' offices with chronic conditions unless they follow recommended measures to prevent recurrence.

4. The safest, best all-round exercise both for preparing to keep in shape and for recovery from injuries sustained by exercise is swimming. There is no way swimming can cause any troubles unless, of course, you can't swim. Bicycling is also an all-round exercise.

5. Be moderate in all activities . . . including swimming and bicycling. Start all exercise with ten minutes more of activity each day up to one hour of very vigorous activity or two hours of moderate activity in any weekend sport.

6. Be mindful of the three DON'TS in exercise. *Don't jog in place on hard surfaces,* especially if you are not in top physical condition. Then jog only on grass or a carpet to absorb shock. *Don't do deep knee-bends* and *don't do lower-back flexing exercises,* unless you are absolutely sure you are doing them correctly and they are all right for you. ▽

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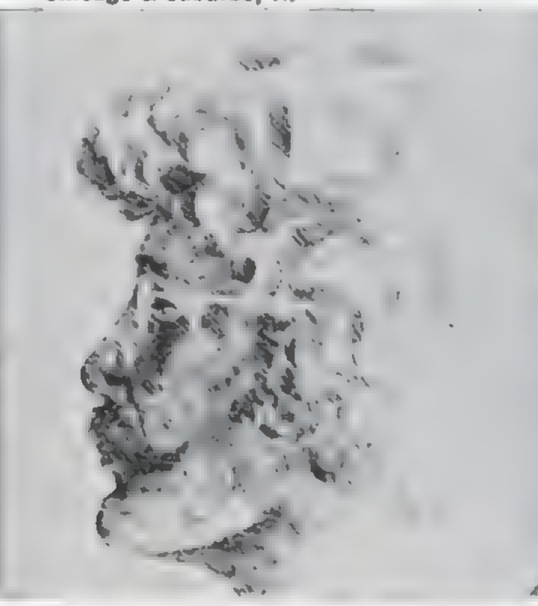
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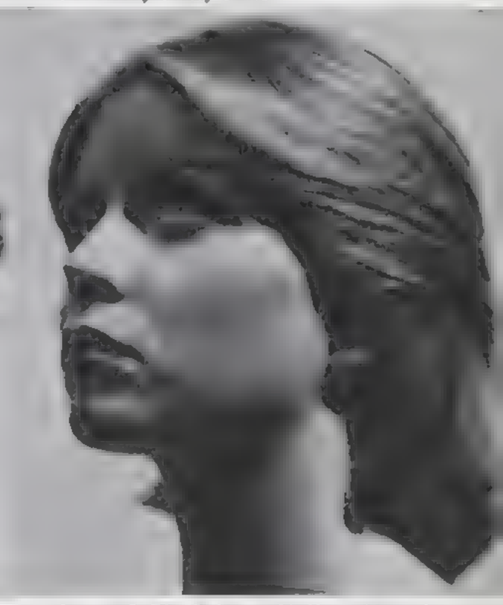
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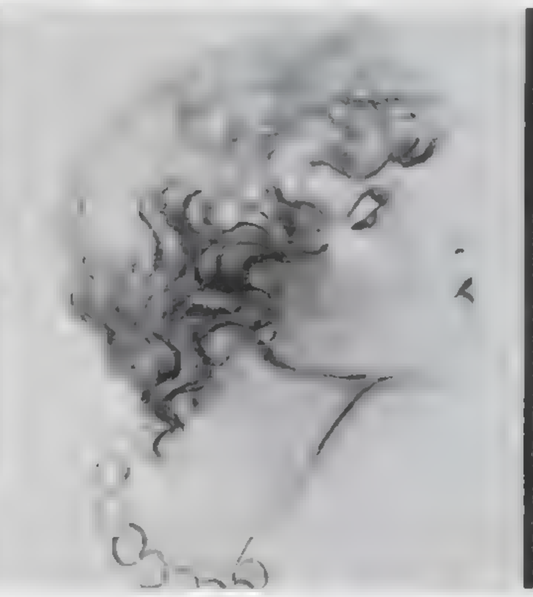
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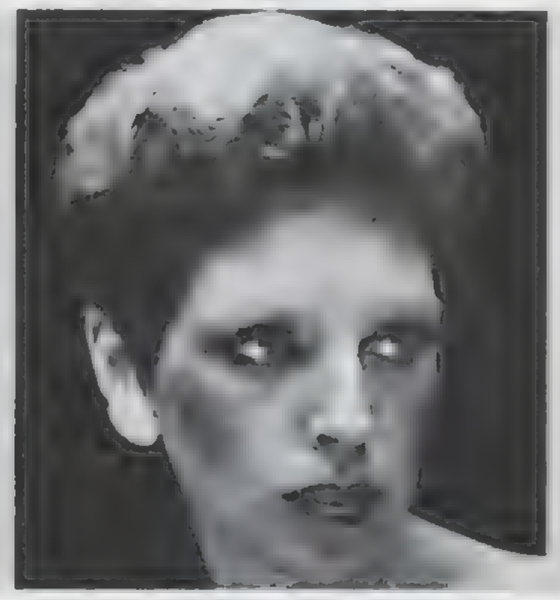
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KAUFMANN'S • ANNE KLEIN

Thoroughbred Anne Klein . . . her rich mix of cashmere, viyella, corduroy, cotton and pure wool. In shades of sage, camel and string. Her suit, an American classic. Anne Klein Room. PITTSBURGH, KAUFMANN'S



Photo: Skrebneski

KAUFMANN'S • CALVIN KLEIN

Thoroughbred Calvin . . . his earthy mix of wool twill, tweed, flannel and cotton. In tones of coffee, cavalry tan, and iridescent teal. His fuller skirt, a new basic for fall.Calvin Klein Room. PITTSBURGH, KAUFMANN'S

Diane Von Furstenberg



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A product that keeps our word.

You see, your skin is rich in its own natural moisture.

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Plymouth Rock wasn't always as solid as it looked.



When the pilgrims first landed here from jolly old England, things weren't so jolly.

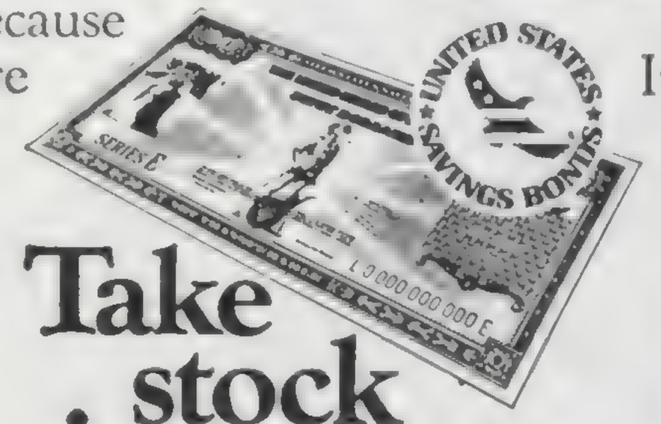
There was sickness and disease. Starvation. And rough winters to fight.

But it was worth it because those early Americans were planting the seeds of freedom in this new land.

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The bath
that draws you closer together.

You have come to your senses now. Tonight, in your own perfumed and private sanctum, there are just the two of you. The only two who matter at this perfect moment.

Tonight, you who have shared so much pleasure and pain together, so much passion, so much tenderness, will partake of yet another sharing, another mutual joy, another fragile but enduring fusion.



And how inevitable that this basic communion between you should be inspired by one of the most basic elements in the world: water. Water: to warm you, to gentle you, to caress you—singularly and together. Water: to make you float through time—towards each other. Water: to enfold and hold you, to be as sensuously tactile as your hands upon each other.

You touch in a new way. For this bath is a touching experience. Your fingers trace a delicate pathway across a silken shoulder, down a responsive spine. The fragranced soap runs in rivulets down the beautifully balanced globe of a breast, down a tapered thigh.



And suddenly, the walls of your bathroom fragment, fall away and dissolve.

And you have traveled backward to other times, other places. And become a sybaritic duality, sharing a bath together within the templed walls of ancient Egypt, amidst the marble arches of The Roman Empire, synthesized in the ritualistic and grave sensuality of a bath house in fourteenth century Japan. Other times, other places, where bathing was a daily renewal of soul and psyche, part of the art of social intercourse, as well as a bodily awakening.

You speak to each other with your hands, your eyes, your mouths. You bring to each other the understanding of shared silences, as well. You cleanse each other scrupulously, fastidiously, as if performing a lovely rite that makes you one. And it all happens with three new and natural adjuncts to this intimacy of caring and sharing: Benandré Soap, Benandré Bath Crystals, and Benandré Bath Gelée. To draw a bath that draws you closer together.



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to recapture the sensuous past in the beautiful present, turn on the taps, turn on Benandré, then just turn on.

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Great Skin



Don't face the cruel dry world without it.

Before you decide it's only age that brings on lines and wrinkles, consider weather. Too much sun. Biting winds. Air pollution. All or any of these elements add up to dry skin.

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Well, it doesn't.

You see, Fabergé feels every woman who wants Great Skin should have it. Weather or not.

Great Skin® Day Care Moisturizer 4 oz. 4 00 Cleanser 6 oz. 3.50 Freshener 6 oz. 3.00 Night Care Cream 2 oz. 5.00

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ZCMI

You've heard it all before, "life's too short, winter's too long", etc. If you're still not a believer, just come into our Cameo Room Fur Salon and we'll convince you with our dazzling collection of opulent furs. We're showing wheat-dyed mink with a fox collar designed exclusively for ZCMI. And that's just the beginning!

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One slip-of-a-dress and you know chic lives! Mastered here in Nyesta® * nylon by Joy Stevens of California who just happened to be thoughtful enough to design a chiffon jacket to wrap it all up. Thank you Ms. Stevens! Dresses $80 in chocolate brown or copper kettle, sizes 4 - 14; matching turbin, $16 from the Miss ZC Shop.

ZCMI

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Vogue Beauty Checkout

To get rid of tension, anxiety and relax yourself... dance therapy

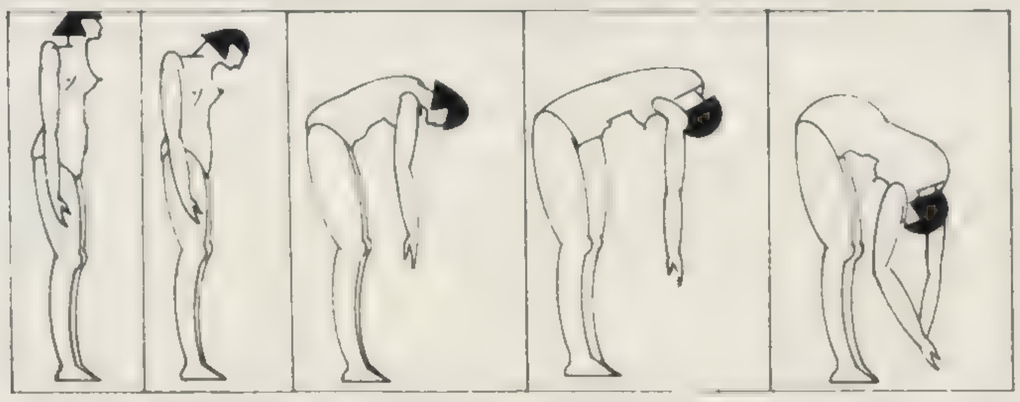
At the first sign of a clenched jaw, the onset of headache, do you know what to do? If you do, you know about dance therapy. If you don't, you should because everyone suffers from tension and anxiety. They're anti-beautifiers, causing, among other things, poor posture and fatigue. Dance therapy, which analyzes body movement as it relates to anxiety, can do for you what all the muscle-relaxants in the world can't—relax you by getting to the source of that anxiety, not just its symptoms. The symptoms—clenching and aching—are actually emotional barometers, physical responses that tell you mentally, you're tense. . . . Dance therapy, which sometimes has little to do with dance, is related to psychology and is based on a philosophy of less body inhibition. According to dance therapist Lenni Serlin, who has studied psychology, dance therapy, and Gestalt theory, its aim is to develop sensory awareness through minimal movement—i.e., you may do nothing more than learn to breathe in one session, walk in another. **The goal: to liberate the body, free untapped energy sources, and arrive at a personal rhythm that feels totally comfortable and relaxed.** Classes are private, or in scheduled one-day group workshops. For more, contact Lenni Serlin, 338 West 88 St., (212) 799-7140. . . . *Below,* a series of Lenni's detensing exercises; do until you feel relaxed.

TENSION TIP-OFFS

- A change in breathing is often the first sign. Breaths become short, shallow. When you're very tense, you tend to hold your breath.
- "Gripping"—a clenched jaw, a tight fist, hunched or raised shoulders—literally a physical holding together of yourself.
- Aching or stiffness—it's the result of gripping over a period of time. Most susceptible: head, neck, upper back, and shoulder muscles.
- If you feel warm or begin to perspire, it's because nerves are working nonstop, generating heat.
- Exhaustion, if you haven't done anything strenuous, could be due to anxiety. Emotional fatigue is, in fact, more tiring than physical work. The reasons: poor breathing, perspiration, muscle tension, and lack of sleep that rob your body of energy.
- Smokers are generally more anxiety-prone than nonsmokers. If you begin to smoke more than usual, take notice—you're tenser.

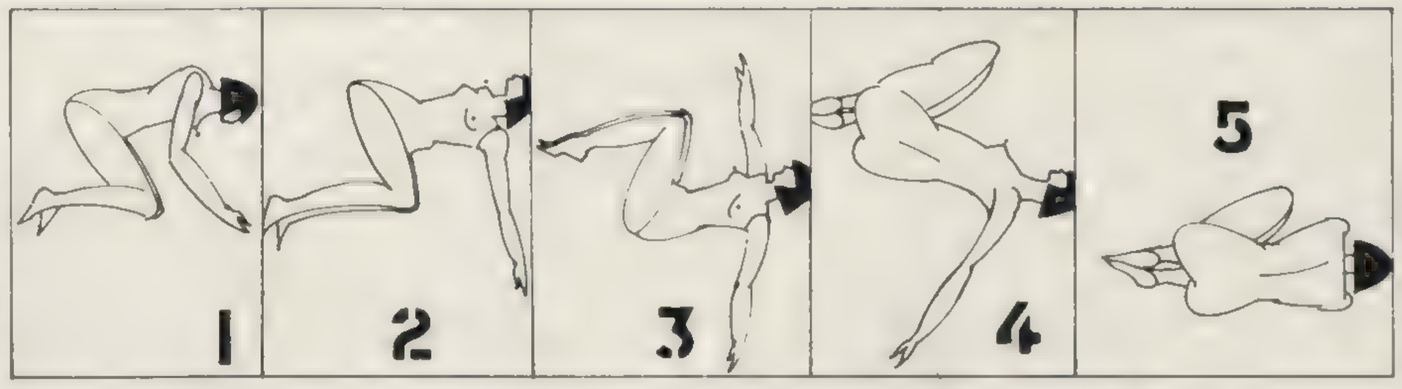
Sit in a chair **(1),** *back straight, hands in lap, feet firmly on floor (for balance and stability). Sit well into chair so it helps support you. In any other position* **(2),** *you can still do this exercise, but it will take longer to relax. Take a slow breath in—feel lungs fill with air; slowly exhale. Repeat, letting body sink into chair at the points where it supports you. Keep breathing evenly. Aim for total chair support, so muscles can completely relax.*





Stand in position, far left, hips over feet for balance. Letting arms hang, slowly roll over, bending head, then neck, shoulders, back. Remember to breathe. Roll as far as you can; rest briefly. Slowly come up—concentrate on feeling each vertebra straighten up.

Lie on floor as illustrated **(1).** *Bring right arm up and slowly lower it to the floor, other side* **(2).** *Keeping shoulders pressed firmly to floor, raise legs together and slowly rotate to other side* **(3).** *Note: as legs come up, small of back must be pressed into floor. To do this, keep knees above hips as you rotate legs. If you let knees down, back arches and you are straining rather than stretching muscles. Bring left arm up over head and place on top of right arm* **(4).** *You should now be on the opposite side in starting position* **(5).** *Repeat from side to side.*



6 WAYS TO FEEL MORE RELAXED

- Breathe properly. When you're tense, take small, slow, even breaths that fill lungs horizontally. Never take fast, deep, vertical breaths. Too much oxygen, too fast, will make you dizzy.
- Stand up straight. Poor posture means muscles must work to support you. They tense up, tire easily.
- Exercise regularly. Everyone needs a physical-release valve for tension.
- Take a respite. Thirty minutes of doing nothing each day is not a time-waster—it's an unwinder. If you do something, do something relaxing—i.e., take a warm bath, a short walk, read.
- Break old habits. The smallest change in your daily routine—a new way of walking to work, a new hairstyle—can be the most revitalizing thing you do for yourself all day.
- Be aware of environment—it's important to mood. Harsh lighting, or noise, for instance, contribute to tension. To de-tense: leave—take a short walk, get a breath of air. You will feel better.

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The shade-of-difference conditioning treatment.



After Luminize, hair is just a lively shade or two lighter. In great condition, too.

Luminize is a brand new, bright new idea from Clairol. A conditioning treatment that turns on the lights in natural hair.

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Before Luminize, hair lacks lustre & life.

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Let your hairdresser brighten you up. With a revolutionary new Luminize treatment. (In fact, it's so revolutionary, there's a patent pending.) Ask for it next time you're in your salon. You'll love it.

CLAIROL

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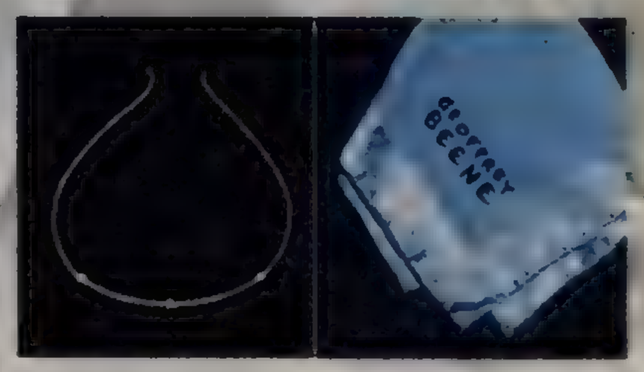


Win a maximum designer

Max launches a fabulous "Fashion-stakes." With five sensational couturier wardrobes as prizes. Clothes from America's most exciting designers...and luxurious furs from Alixandre!

If you're one of five winners, you'll be flown to New York, to stay at the exclusive Regency Hotel... and personally select the clothes and furs that fit your lifestyle—an outfit from each of the five featured designers, John Anthony, Stephen Burrows, Calvin Klein, Kasper for Joan Leslie and Ralph Lauren—and a fur from the Alixandre collection. A designer wardrobe worth approximately $8,000 retail can be yours.

But hurry! Entries must be received no later than December 1, 1976.



25 SECOND PRIZES
Exquisite diamond chokers by J. Ortman.

120 THIRD PRIZES
Geoffrey Beene silk signature scarves

Clothes featured above are representative of each designer's fall collection and specific designs may not be available upon announcement of the winners.

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av. per cigarette by FTC Report April 1976.

JOHN ANTHONY

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CALVIN KLEIN

wardrobe from Max.



OFFICIAL RULES AND ENTRY BLANK MAX FASHION-STAKES

1. To enter the Max Fashion-stakes, print your name, address and zip code and mail the entry to Max Fashion-stakes, P.O. Box 2126, Hillside, New Jersey 07205. Enter as often as you like, but each entry must be mailed separately.

2. Each entry must include one bottom flap from a Max cigarette pack, or the words, "Max. The maximum 120mm cigarette," printed on a 3" X 5" piece of paper. To be eligible, all entries must be received by the judging organization on or before December 1, 1976. No purchase is necessary.

3. A total of 5 grand prizes will be awarded. Each winner will receive round-trip air transportation to New York City, accommodations for two for two nights at the Regency Hotel, $500 expense money, and a maximum designer wardrobe: one outfit to be chosen from a selection shown the winner by each of the featured designers and a fur from the Alixandre collection. The combined retail value of the wardrobe and fur is approximately $8,000. No substitution for these prizes. Only one prize per household. Winners may take the trip any time within 6 months after notification of winning, subject to hotel and airline availability. In addition, 25 second prizes of exquisite diamond chokers by J. Ortman, and 120 third prizes of Geoffrey Beene signature scarves will be awarded. Again, no substitution for these prizes. Winners of second and third prizes will receive their prizes by mail.

4. Five grand-prize winners will be determined by a random drawing from all eligible entries received. After the grand-prize winners are determined, second and third place winners will also be selected by random drawing. Marden-Kane is the independent judging organization whose decisions are final. For a list of prize winners and judge's statement enunciating the method used to determine entitlement to prizes, send a separate stamped, self-addressed envelope to the Max Fashion-stakes Winner List, P.O. Box 2118, Hillside, New Jersey 07205.

5. State, Federal and other taxes imposed on the prizewinner, as well as gratuities, charges for alcoholic beverages and personal charges incurred in the hotel will be the sole responsibility of the prizewinner.

Sweepstakes open only to residents of the U.S. who are over 21 years of age. Employees of Lorillard, Loews Corporation, affiliated companies, advertising agencies, Marden-Kane and their families are not eligible. Void in Missouri and wherever else prohibited by law. All federal, state and local laws apply.

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Mail to: MAX FASHION-STAKES, P.O. BOX 2126, HILLSIDE, N.J. 07205

Please enter me in the Max Fashion-stakes. I have read and agree to be bound by the official rules and I certify that I am 21 years of age or older.

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Vogue Beauty Checkout

How to have the best skin—i.e., the smoothest—ever

UPDATE ON ELECTROLYSIS

Good news for women with superfluous hair: the things you've said about electrolysis . . . if you've ever gone through treatments, that is . . . or heard about if you haven't (that it takes forever, that it costs a fortune) are now no longer true. The reason—J. Laurier Roy, a Connecticut hypertrichologist who practices electrology and manufactures electrolytic needles, has been working for 13 years to perfect that needle. He finally has, and in so doing has reduced the rate of regrowth—the biggest drawback to electrolytic treatment. The problem in the past: because current "escaped" along the original needle's shaft, it had to be kept at lower levels so skin tissue would not be damaged or scarred, and discomfort would be kept to a minimum. This lower current level was not always sufficient to destroy a hair shaft the first time, and repeated removal was necessary. The Laurier IB Probe, the needle Mr. Roy developed, improves on the old needle in two ways: it is bulbous-tipped rather than pinpointed, which means it can only enter skin along a hair shaft, thus increasing accuracy and reducing time. And the shaft is silicone-insulated to prevent leakage. The result: a concentration of high heat where it's needed—at the needle's tip—and permanent destruction of the hair follicle. Lucy Peters, a New York electrologist (Manhattan and Queens offices, 212-486-9740) who has been using the new probe, says she can now remove superfluous hair within 8 months—the time it takes for dormant hair to activate and grow above the surface. The only variable: the number of treatments. And that depends on the size of the area to be treated. Another plus: the probe can be used safely and successfully on Black skins too with no chance of the frequent keloid complication (scar tissue growth over infected areas or areas plagued by ingrown hair) experienced in the past. For more, contact: Laurier Instruments, Route 34, Sandy Hook, Conn. 06482; 203-426-0886.

Left: *current escaping along the old needle's shaft.* Right: *the silicone-insulated Laurier IB Probe.*

CUTTING THE COST —DO IT YOURSELF

If you're up to it, you can do it—says a clinical study conducted by Dr. Thomas Sternberg of the University of California's School of Medicine. Hair can be removed electrolytically at home. All you need is a good deal of patience and an epilator. The best one: General Medical's Perma Tweez. It operates on a safe galvanic-current battery (electrologists use shortwave machines), which means, instead of fractional-second timing, it takes between 30 and 45 seconds to destroy a hair root. The most important feature of the Perma Tweez: its round-tipped, self-correcting needle with a built-in spring resistor. If the needle is not positioned exactly over a hair shaft, it can't penetrate skin. This insures accuracy, prevents damage to skin. Point-to-remember: read the instructions included in the kit carefully—they tell you everything. $16.95, General Medical Co., 5701 West Adams Blvd., Los Angeles, Calif. 90016.

IF YOU'RE GOING TO BE IN PARIS...

A friend writes us about Jaqueline Dupuy's Institute (22 Place Dauphine, Paris 75007; telephone 326.32.79) whose expertise in waxing is so well known that women from as far away as Italy and Belgium are coming to Paris just to have her treatment with the famous pale-pink wax she makes herself. Her knack—the more she waxes an area, the less hair regrows over it, and eventually hair is permanently removed. The institute is located in a 14th-century building overlooking the Seine. "You have to climb up to the fifth floor," writes our friend, "but it's worth it."

WAXING: WHERE TO GO

In New York, the lady to see for waxing is Edith Jennings—so say all of her clients who gave her the ultimate in accolades when she moved to the Charles of the Ritz Salon (Park Avenue and 57th St.) three and a half years ago—they went along with her. Her secret, she says, is her wax: "I use hard wax, it hurts less. It's pulled from the skin without the aid of a cloth. And always, it goes on and comes off in the direction opposite to hair growth." Her waxing routine keeps skin irritation and ingrown hair—a common problem after waxing—to a minimum. To prevent irritation, she uses a cold compress saturated with skin freshener to close pores instantly after removing the wax. When a client does get an ingrown hair, Edith recommends a loofah to whisk away dry skin which prevents hair from growing out, then applying first-aid cream overnight. By morning, the hair should lift out easily with a tweezer.

On the West Coast, Aida Grey (9549 Wilshire Blvd., Beverly Hills, Calif.) uses three types of wax, each for a different skin problem. If you are ultrasensitive, she uses a special cold wax imported from France that is applied in a thin layer over skin, then removed delicately with cellophane. If you have a lot of hair and skin can take it—she'll use her hot honey wax applied with a spatula and removed with a cloth. And if you don't like the feel of wax being zipped from the skin, Inez at Aida Grey uses the old-formula method of rolling a ball of a boiled-down sugar mixture over the skin—its tacky surface removes hair as it moves along skin.

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Q Is there some secret to preventing "the shakes" when using a lipstick brush?

A Stroke both sides of the brush in the lip color, to form the thinnest possible point. Rest your little finger against your chin and part your lips, but do not pull them taut. Draw from the center of the upper lip out to the corners and from corner to center on the lower lip.

Q I don't want to stop coloring my hair (it's streaked), but I would like the extra body that a permanent is said to give. Can I have both without damaging my hair?

A We put your question to the people at Zotos, experts in the field here of permanent waving. They advise that you allow at least a week between coloring and the permanent. Some double-processed blondes (who have lightened, then toned their hair) have hair in too fragile a condition for a perm, but your hairdresser can advise if this is the case. If your hair is in good condition though bleached, here are some tips from Zotos: Ask for 2 test curls which show whether hair should be permed at all and the amount of time necessary; use the time between hair-coloring appointment and perm to schedule at least 2 deep-conditioning treatments to improve hair's elasticity; be sure your hairdresser uses a perm created especially for bleached hair.

Q Diet terminology confuses me. I have always been told that a balanced diet is best, yet I was never told what that is, and most of the diets I read about are said to be "high-protein" or "low-carbohydrate." Are these balanced diets?

A Mrs. Marjorie J. Aichele, R.D., is in charge of planning balanced menus for guests at the luxury resort hotel and spa La Costa, in southern California. Calories involved in diets for guests who wish to lose, gain, or maintain weight are naturally widely varied. But the ratio (or "balance") of the 3 groups of essential nutrients remains fairly constant in all dietary plans at La Costa. From 10 to 20 percent of the day's total of calories come from protein sources; 30 to 40 percent from fats; and the remainder from carbohydrates. Mrs. Aichele, like most other dietitians, feels that a diet which oversupplies the body with any one of the essentials at the expense of the others is a bad idea. Balance also implies eating as wide a variety of foods as you can in making up the calorie total in each category.

Q Aren't warnings to see the doctor before starting to exercise too alarmist? What can happen?

A In most cases, you will know that an exercise is wrong for you, but you may have a strained muscle before you discover the fact. Sometimes, however, incorrect exercise can get you started on the way to a musculoskeletal problem that may not ache or hurt at first, but can cause considerable trouble in the long run. The back is an especially vulnerable area of the body. One exercise that is both common and dangerous is the lifting of both straightened legs at once while lying on one's back. Sit-ups without the knees bent and the feet stabilized is another. For some new thinking on exercise, see page 134.

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Vogue Ready Beauty

Get set for fall: new looks at diet, fitness, even feet . . .

The honeybee is responsible for the latest dustup on the natural beauty front. No, not honey (everyone knows about that) but the natural bee pollen that collects at the bottom of the hive and was, until recently, considered honey's scrap material, unfit for eating. Now it is being tested by athletes and their trainers, some of whom, we're told, swear to improved stamina and vitality after including pollen in their diets. Fact? It's hard to argue with true believers, and faith is always a big factor in "miracles," but pollen does have many new converts. The theory is that pollen contains all 22 essential amino acids, 27 mineral salts (including calcium, magnesium, and zinc), and a full range of the known vitamins and many enzymes. It is important to note that these are all thought to be in optimum natural balance. We do know that for the first time bee pollen, with its full complement of nutrients, is now packed into capsules to stay fresh. The idea is to take one yellow capsule before breakfast each day (the dosage is precise, it is claimed that more will be less effective). The capsule represents a 2-calorie addition to your diet —whether or not it adds buzz to your life is for you to say. Bee Pollen from England is available in a 30-day supply for $6, or 90-day supply for $12, at Henri Bendel, 10 West 57th Street, New York, N.Y. 10019.

Summer heat whittles appetites. But to be sure that heartier cool weather food doesn't go to your hips, listen to A. Georg Fleischer, M.D., of New York University Medical Center: "One of the best ways to avoid gaining is to keep a little notebook in which you write down everything that goes into your mouth—half a potato chip, two sips of beer, everything. At the end of a day you will realize how much you have eaten that is grossly non-nutritive, highly carbohydrate."



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EXERCISE: HOME vs. CLASS

To maintain the perfect body tone and mental zip of a summer's worth of tennis and swimming, keep up the outdoor activity this fall, but give yourself the enormous edge of scheduled exercise classes as the days get cooler and shorter. Lydia Bach (her Lotte Berk Method Classes in New York are famous) cites a few of the benefits of a class:

- In a class there are no telephone interruptions, no lack of space or equipment. . . .
- You get positive energy and motivation from being part of a group of women all interested in fitness. . . .
- A teacher stimulates and encourages, shows you how to get the most out of exercise, plus checking to be sure you do not strain, are always in the right position. . . .
- A class allows you to give a more positive appraisal of your own body, to stop fantasizing about the perfection of other people's bodies. . . .
- Setting aside a mandatory time each week for exercise is better than relying only on your own willpower.

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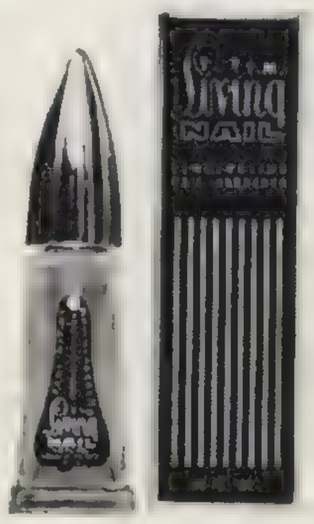
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Vogue Special

By Sharon Marcovich

How to see better without glasses—well, maybe!

Can you imagine a woman, so nearsighted two years ago that without contact lenses her world was little more than a myopic blur, who today can watch TV, read the paper, and see distant mountain peaks outside her window without lenses?

Or a man, once dependent upon glasses all his waking hours, who is now to the point where he can go one full day a week without them? On that day he can drive, read, function as well without glasses as he functions with them the rest of the week.

If you find it hard to believe that many nearsighted and some farsighted people are being cured of their vision problems, or at the least, greatly improved, you're not alone. Patients call the results "amazing," and many eye specialists find it unbelievable.

Orthokeratology is practiced almost exclusively by optometrists (O.D.'s), qualified doctors trained in eye care and vision aids, but not licensed to perform surgery or to treat diseases of the eye as are ophthalmologists (M.D.'s) many of whom are skeptical of the value and safety of orthokeratology. Joseph A. Nolan, O.D., chairman of the international orthokeratology section of the National Eye Research Foundation in Chicago, Illinois, feels the criticisms come mainly from a lack of understanding of the technique, in which lenses very like ordinary hard contact lenses are used.

Orthokeratology, ortho-k for short, consists of the therapeutic use of contact lenses to reduce the curvature of the cornea—the clear covering over the eye—in order to improve vision.

Excessive corneal curvature causes improper focusing, resulting in nearsightedness (myopia). Through the use of successively flatter lenses, the cornea is gradually reshaped. With farsightedness (hyperopia), the curvature must be steepened. The process has been likened to the use of braces for teeth. The analogy can be carried farther in that a retainer, a final lens fitted to maintain the improved contour, is used as well. Work is being done on a new, porous type of retainer that may be used during sleeping hours, eliminating daytime wear altogether.

Wearing time for retainer lenses differs with each patient; the average is five to six hours daily. For some, one week out of four is sufficient. For a smaller group, most orthokeratologists say about 5 percent, the results seem to be permanent—no lens is needed at all.

According to Charles H. May, O.D., of San Diego, chairman of the research committee of the National Eye Research Foundation, who, along with his associate, Stuart C. Grant, O.D., has treated close to three thousand patients, the chances for permanence go up to nearly 85 percent when the original visual error is around 20/200 or less. This is a truly revolutionary concept in eye care—that myopia, almost always progressive, can be not only improved but corrected. No wonder ortho-k has aroused strong comment, both pro and con.

It is over the term "permanence"—as well as safety—that the flak most often flies. This puzzles orthokeratologists who do not argue the fact that the treatment is often *not* permanent.

"Retainer lenses are discussed with every patient on his first visit," Dr. Nolan said. "Our patients don't expect permanence."

The patients agree: "They told me I can expect to wear contacts one or two days a week for the rest of my life," one said. "That will completely free me for up to 90 percent of my waking hours. If I can have 20/20 vision the rest of the time, I consider it a virtual miracle."

As for safety: "Critics think we're changing the corneal curvature by large amounts," Dr. Nolan said. "We aren't. Major improvements in vision are attained by minor changes in the cornea. Fifty percent of the completed ortho-k work does not cause corneal change any more than the average contact lens. We are only controlling that change in a perfectly spherical manner. I think if the other disciplines in eye care understood that, they would be less concerned."

Medical doctors who have had a chance to observe ortho-k patients, though cautious, may be

(Continued on page 228)

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Vogue Special

CONTINUED FROM PAGE 222

more accepting. Everett J. Olenick, M.D., diplomate of the American Board of Ophthalmology, of San Bernardino, California, and Valdo Oleari, M.D., of the Wheaton Eye Clinic in Wheaton, Illinois, which has an orthokeratologist on its staff, agree that so far, after careful examination, they have seen no difference between the corneas of regular contact wearers and those of ortho-k patients, although both doctors warn that they have seen only a small sampling of patients.

They, along with most eye specialists, believe ortho-k will have to be evaluated over the years in order to determine any possibly damaging long-term effects not only to the cornea but to the muscles and interior structure of the eye itself.

Alfred A. Fontana, O.D., of Chicago, who reports treating forty-two hundred orthokeratology patients during the last seventeen years of his twenty-seven-year practice, does not hide his impatience with critics. "Orthokeratology is far past the experimental stage," he said. "There is nothing dangerous about it."

Orthokeratologists say they have fewer problems with their ortho-k patients than with conventional contact wearers because they examine the ortho-k patient often—an average of every six weeks—and the lenses are fitted more loosely than regular ones so that problems caused by tightness, such as lack of circulation under the lens which can cause swelling or distortion, do not occur as often.

Age seems to have no bearing on results; patients range from three to seventy-two years and are about evenly divided between males and females. Patients rarely leave the program and those who do are usually forced into it by a job change requiring a move to another city. There have been a few dropouts who could not get used to wearing contacts in the first place and fewer yet whose corneas did not respond to reshaping.

Only a small percentage of those seeking ortho-k actually are treated. Bertrand A. Kolles, O.D., of St. Paul, Minnesota, explains, "Many have the wrong impression of what ortho-k can do. Some have subnormal vision even with glasses and think we can give them perfect 20/20. We can't. And those needing only reading glasses really don't need orthokeratology. I try to discourage these people."

Cost averages around twelve hundred dollars for the typical three-year program which includes about six changes of lenses and follow-up care. There seems to be little disagreement among patients that the money and time involved is well worth it, but some eye doctors would like to see more facts.

The study currently attracting the most attention has been done by Ronald L. Kerns, O.D., associate professor of optometry at the University of Houston College of Optometry. In his controlled study he used three test groups: thirteen conventional contact-lens wearers, eighteen ortho-k subjects, and three subjects who wore eyeglasses. Each group was compared to one another for an average of a thousand days of "treatment." He found some compromises in corneal health for both contact-lens-wearing groups, namely some corneal swelling; however, there was no appreciable difference between the two groups. The most negative finding was an induced astigmatism; the most favorable was that visual acuity generally can be improved somewhat.

Dr. Kerns would like to see much more research since, for one thing, he suspects there may be an inherent danger of inducing irregular corneal distortion with some patients. He found the astigmatism did not actually manifest itself until lenses were removed for a period of three to five days. "I'm afraid that orthokeratologists are not examining under the right conditions to discover these possibilities," says Kerns. "We simply have much research to do before many of the questions can be answered."

Another word of caution comes from corneal specialist Herbert E. Kaufman, M.D., professor of ophthalmology and chairman of the department at the University of Florida College of Medicine in Gainesville. "I'm not really opposed to orthokeratology," Dr. Kaufman said, "but I am opposed to large numbers of people being subjected to a procedure that is expensive, that potentially, at least, incurs some risk, and whose benefits are uncertain at this time. My comments should not be interpreted as being negative, but simply as a plea for a good, well-controlled, large-scale study that everybody can have faith in."

Such studies are now underway. Meanwhile, the fact remains that thousands have used ortho-k to improve their vision with no visible ill effects so far. For these people, seeing is believing. ▽

Look for the Malia collection at these fine stores:

ALABAMA
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Malia

For further information write Malia International, Ltd. P.O. Box 419, Honolulu, Hawaii 96809.



Pussy Willow. A hand painted design created by Malia, on two layers of floating chiffon over a third color of fluid crepe. Available in tones of silver, greenery, or candlelight. Style 7829. Sizes 6-18. To retail about $145.

Vogue HOROSCOPE

By Francesco Waldner

FROM SEPTEMBER 1—SEPTEMBER 30



Geoffrey Beene was born when the Sun was in Virgo—on August 30, 1927, in Haynesville, Louisiana. With four planets in his sign, designer Beene has, until the end of next April, an excellent Jupiter influx which brings him success and satisfaction not only in his work—but in his private life as well. With the Moon in Libra, a Venus sign, he has a fine creative talent; Mercury, in Virgo, adds acute intelligence, a love for detail, and sophisticated taste.

Aries MARCH 21–APRIL 20

Now is the time to plan for the future. Daily tasks and relationships show some difficulties, but don't be stubborn. Postpone important affairs until the beginning of October, and check your temper, especially on the 3rd–4th. Venus is critical until the 26th, then misunderstandings will be cleared up. Favorable aspects are yours on the 1st–2nd, 5th–6th, and 15th; happy days will be the 20th–21st and 28th–29th. For appointments and communications, choose the 16th. Use your good common sense about money, and don't spend unnecessarily. Family disagreements could arise on the 17th–19th, also small quarrels on the 24th–25th and 30th. **My advice:** Take care to avoid accidents. An older person can give you good counsel.

Taurus APRIL 21–MAY 20

Positive Sun aspects protect you, give you great patience. Saturn's critical position may delay the solution to a problem; be perseverant and don't get nervous on the 5th–6th and 12th–13th. A loss could cause you sorrow, but good news follows on the 3rd or 4th. A family member needs your good advice. Your emotional life shows happy hours on the 3rd–4th and 7th–9th. Expect a welcome change. From the 22nd, Mercury brings useful news and practical ideas. Favorable for your emotional life are the 17th–19th, 22nd–23rd, and 30th; less propitious are the 20th–21st and 26th–27th. **My advice:** Take a trip and be with friends, but watch your health.

Gemini MAY 21–JUNE 21

Good influences prevail; a positive Saturn aspect strengthens both your financial and social positions. You have a good period for travel, contacts abroad, personal success, and increasing prestige. Even a cool-headed realist, as most Geminis are, will fall madly in love. Promising days are the 5th–6th and 10th–11th. From the 21st, caution is necessary with communications. Be diplomatic with Virgo-born people. Enjoy to the fullest delightful hours on the 20th–21st and 24th–25th. Don't talk business on the 22nd–23rd or 28th–29th and beware of your negative days, the 1st–2nd and 8th–9th. **My advice:** Begin organizing now; a new task will bring future success.

Cancer JUNE 22–JULY 22

If you concentrate on new tasks and on organizing a heavy work load, your tensions will ease. Domestic affairs are somewhat cloudy, especially on the 24th–25th and 30th. Escape a bit from troubles on the 3rd–4th and 10th–11th; the Moon offers pleasant hours on the 7th–9th and 12th–14th. Don't exaggerate matters; things depend mostly on your state of mind. Toward the end of the month, with good Venus and Mercury aspects, the air will clear. Take it easy; the 22nd–23rd can bring a fortunate change. Excellent also are the 26th–27th. **My advice:** Think of your health and avoid overwork and fatiguing travel.

Leo JULY 23–AUGUST 23

Activities progress well. Long-term plans require your full attention, and financial sacrifices may be necessary. Your love life is serene and happy, especially on the 1st–2nd and 10th–11th. On the 15th, when the Moon is in the area of friendship, have guests or go out. Do something to boost your spirits, as Saturn's influence may sometimes be a bit heavy. Avoid discussions on the 5th–6th and 12th–14th. Ideas you have could prove very profitable. Very good for all your wishes is the 16th. On the 26th–27th, days with negative Moon aspects, leave the initiative to others. Lovely days to plan for the future are the 24th–25th and 28th–29th. **My advice:** Be patient over little delays.

(Continued on page 232)

© 1976 Elizabeth Arden Salon

Elizabeth Arden Salon
9702 Wilshire Blvd. • 274-8251

10:00 Massage w. Miss Newton
11:00 Face treatment, Miss Julianna
12:00 Make-up w. JOEL VAN

WEDNESDAY

1976 SEPTEMBER 1976
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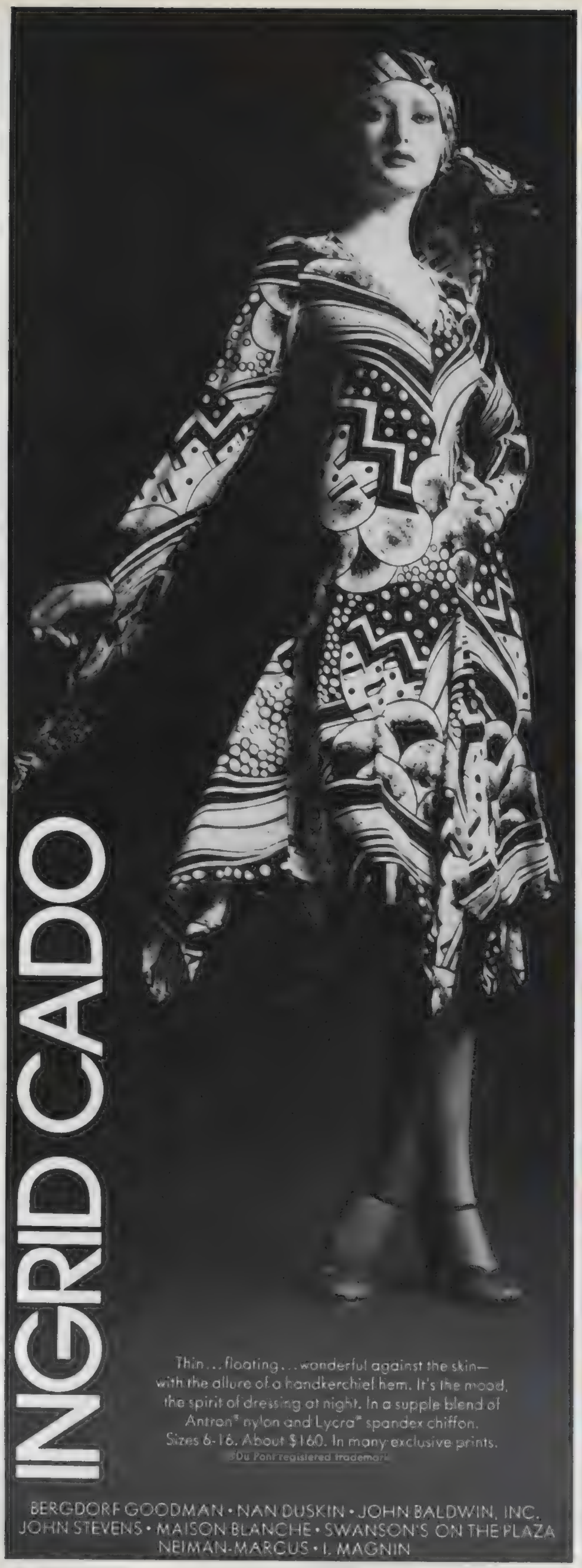
SEPT. 1976

Dates ANDRÉ LAUG will be in Bev. Hills Salon & E.A. just have to meet him and see his "all" for fall. Especially — his pant outfit in bold and beautiful wool plaid of camel and black. Four super fashion pieces.... I can wear four hundred ways!

REMEMBER to pick up a E.A. GREAT COLOR Powder Blush. Love those warm autumn shades and the sleek new compact they come in!

BEVERLY HILLS CHEVY CHASE CHICAGO


Looking great is what it's all about!
Elizabeth Arden Salon
FORT LAUDERDALE NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON SURFSIDE WASHING



Vogue

HOROSCOPE

Continued from page 230

Virgo AUGUST 24–SEPTEMBER 23

This is a nice, calm period; you can turn almost any situation to your advantage. Work improves, but don't be too critical. Enjoy yourself; the best days for love are the 3rd–4th and 12th–14th. If you were born in the very first grades of the sign, you'd best be careful with money. Let others take the lead, and be discreet about others' affairs: you could get into trouble on the 16th. From the 22nd, Mercury, in your sign, makes decisions clear. A beautiful weekend on the 17th–19th enriches your emotional life. **My advice:** Watch your diet and rest. Surprising news is in the wind. Don't make any sudden changes.

Libra SEPTEMBER 24–OCTOBER 23

Venus, Mars, and Mercury in Libra bring an active, happy time—good for travel and for starting new projects. Try to get help with an important decision from an older or powerful person. You will be in excellent form on the 1st–2nd, 5th–6th, and 15th; less positive are the 3rd–4th and 10th–11th: be diplomatic and reserved. Unexpected events and good opportunities liven the social and business spheres. Favorable days for your emotions are the 16th and 20th–21st; use the 28th–29th for an important conversation about work. Be very careful on the 17–19th and 30th. **My advice:** Don't be impressed by appearances. Business success requires hard work.

Scorpio OCTOBER 24–NOVEMBER 22

Problems may come up, but don't be pessimistic; the general outlook is not bad at all. Take up opportunities and come to an agreement on the 3rd–4th. Avoid family discussions on the 5th–6th; the 20th–21st could bring difficulties. Very good Moon aspects on the 7th–9th give you every possibility for happiness. Make up for a past mistake by being generous not only with money but with the way you handle others. The 17th–19th favors romance; Venus, from the 26th, brings a delightful time. Good days for business, correspondence, and short trips are the 22nd–23rd and 30th. **My advice:** Try not to let other people interfere in your personal affairs.

Sagittarius NOVEMBER 23–DECEMBER 21

Your life takes on a more stable beat. A new task may come your way; increase your knowledge in a special field. Your private life is quite satisfactory, with pleasant events on the 5th–6th. The 10th–11th, 20th–21st, and 24th–25th are prime days for romance. Rather negative days for business and money are the 7th–9th and 15th. Now is a good time to sell or to buy land or to build a house. Be realistic, and tactful on the 22nd–23rd. Influential people will be well impressed by your abilities. **My advice:** Take advantage of a good opportunity. Travel and new relationships give your social life a big boost.

Capricorn DECEMBER 22–JANUARY 20

Life is rather hectic and requires steely nerves. Self-control and good friends help you to overcome difficulties. Be diplomatic on the 10th–11th when discussing business. Don't worry about a few clouds in your emotional life: a short negative Venus aspect is the culprit. Spend serene and happy hours with good company on the 7th–9th and 12th–14th. During the last ten days of the month, a very good Mercury aspect shows you the way to overcome uncertainties. On the 22nd–23rd and 26th–27th, good possibilities present themselves for business appointments. **My advice:** Don't take up new projects for the time being. Control your temper, and watch your health.

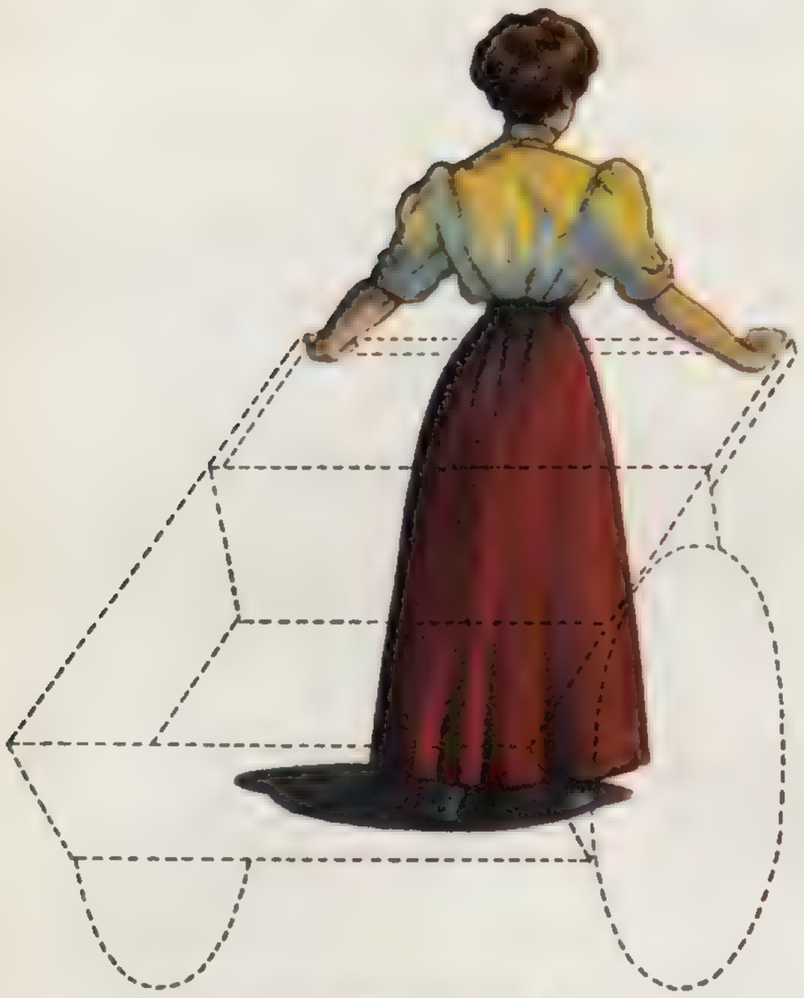
Aquarius JANUARY 21–FEBRUARY 18

Now is a good moment to realize your plans. Settle a delicate question fairly. You are creative and have good ideas for practical matters and money. Excellent Venus aspects bring, for many, the start of a happy romance. Travel on favorable days, the 1st–2nd, 10th–11th, and 15th. Good news facilitates work and future decisions. On the 5th–6th and 12th–14th, you may be preoccupied with an older person or family problems: try to be helpful. Love and friendship bloom on the 16th and 24th–25th. The 20th–21st and 26th–27th have their snags: be reserved. **My advice:** Take the first step to settle an intricate matter. Don't let others use you.

Pisces FEBRUARY 19–MARCH 20

A calm period begins. Get rid of past troubles, and relax. New acquaintances could help you to forget a dead romance. The 1st–2nd and 15th are rather disagreeable; indications point to happiness on the 3rd–4th and 12th–14th. Discuss a new idea with a competent person; on the 17th–19th, things become clear. The Moon and Venus bring a most important encounter on the 26th–27th, perhaps with your true love. Don't repeat on the 16th or 22nd–23rd mistakes you have made before. On the 30th, a fair warning comes at the right moment. **My advice:** Exercise great care over all financial matters, but never lose your optimism.

Virginia Slims presents the 1882 ladies' home physical culture course.



Strengthens inner arms and chest.
Practice once daily to and from feed store.



Develops dainty neck and shoulders. Should be practiced with eight gallons of water twice daily or as horses need.



Firms and lifts chest, neck and thighs.
Practice weekly on Mondays.



Reduces waist, develops calves. Practice once a week or as needed.





Reduces hips and makes arms supple. Practice weekly for six hours or until walls are clean.

You've come a long way, baby.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

16 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Apr. '76

BEAUTY NOW



ARTHUR ELGORT

Facing up to fall... get ready now

To get your face in shape after summer, some new ideas from some top New York skin-care salons:

1. **At Elizabeth Ungar: Organic masks used with an electric heating unit to aid utilization of their benefits. Most unusual: calves' brains, freshly ground, reported to supply rich stores of nucleic acids and proteins to nourish skin. Others: honey and yeast.**
2. **At Suzanne de Paris: While a special facial mask is at work the salon's Special Body Lotion to relax and stimulate is massaged into the body.**
3. **At Pennye Pennix: Paul Raynard's Body Peel removes dead skin cells all over the body and is followed by a special body-oil treatment.**
4. **At Georgette Klinger: Ice Treatment Facials using surface peeling, hot liquid massage, cleansing, hot herbal mask followed by an ice spray to "shock" dry skin into more activity. According to Miss Klinger, this is especially good for the dryness that often follows chemotherapy. Also at the Beverly Hills salon.**



REYNOLDS ROLLES

The proverbial fine line must be finer than ever in the clear light of crisp fall days. One way to total eye-control: Maybelline's new Ultra-Liner. A just-developed tapered brush gives the thinnest of skip-proof, *waterproof* lines—4 colors. *Tips:* For definition, apply liner after blending shadow. For softest effect, a row of dots at base of lashes.

SAVING FACE IN L.A.: This communiqué just in from a watcher on the West Coast beauty scene: "Laura Gray is a new name to know here. I have had a superb cleansing and stimulating facial, but she is really becoming famous for her handling of acne and other troubled-skin problems. She sells a big line of cosmetic and treatment products at her Fortune Cosmetiques. One with a very apt name is Save Face, a moisturizer with a built-in sunscreen. It allows a bit of tanning, but protects invisibly against overdoing it."



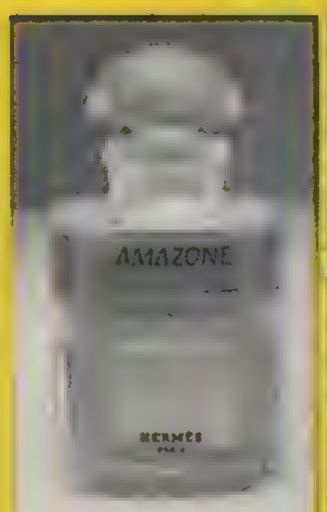
It needn't be so drastic as the incognito at left, but more protection for skin is in order this month. New ways to clear and protect will let you view concealing survival fashion as just another amusing possibility....



up from the roots

protection

Now Aida Grey really has room to breathe—and to take care of every beauty concern—at her brand-new Skin Care Center in the Ambassador Tennis and Health Club in Los Angeles. On the slate: massage variations from Shiatzu to Rolfing; facials of all sorts; Tai Chi dance exercises and yoga; lessons and lectures on makeup, skin care, and nutrition; gym and hairstyling facilities. **Unique:** the Before-and-After Plastic Surgery care program. For a prospective plastic-surgery patient, accommodations at the Ambassador Spa and consultations with three Los Angeles surgeons will be arranged. Once the patient chooses his or her surgeon, there is a pre-surgery facial and post-surgery care. For details, write Aida Grey at 9549 Wilshire Boulevard, Los Angeles, Calif. 90212.



Unrushed perfectionism is always the Hermès way, so it's taken years to blend a perfume they deemed worthy of standing beside Calèche. Finally, it arrives this month at Hermès boutiques in New York, Atlanta, Chicago, and Beverly Hills. Xavier Guerrand-Hermès says of Amazone, *left*, "It is something quite rare in perfume—fresh and classic enough for day, yet subtle and elegant enough for evening; a floral, but with a glimpse of fruit. The name honors those free-spirited women of the nineteenth century who adopted the sidesaddle, in France called *amazone*."



◄Ginseng root, left, was an old-fashioned fatigue-beater before Marco Polo left home. New Western notion: what it can do for tired bodies it may do for stress-worn skin. Stendhal offers a really excellent incentive to test the idea with new G. SEN Creme fluide pour le corps, which combines ginseng extract with hydrolized collagen. Smooth it all over after a bath, on legs after shaving. Soothing, and tonic. 6.6 oz., $20.

CONTINUED ON PAGE 236

I am quietly uncompromising.

My first inclination was: buy the best. I have, after all, never been disappointed with anything named L'Oréal.

I went with my second thought: do a bit of sleuthing. Look at the L'Oréal® Frosting Kit. And the other one. And see.

What I found were little differences that made a difference. L'Oréal's kit had a metal hair hook; the other, a plastic one. (What if it broke in the middle of everything?)

L'Oréal's cap seemed to have more frosting holes to pick from. To give me a more even frosting. And even a small detail I noticed—the L'Oréal instructions are bolder, easier to follow.

My best suspicions were confirmed. And reconfirmed when I saw my hair. Subtle streaks of color light it up. And I wish you could feel how soft it is. How alive it feels. Because those famous conditioners are in every step of the way.

Now how I feel shows. You see, in my own quiet way, I want to be noticed.

Because I'm worth it.



I chose L'Oréal Frosting.

L'ORÉAL®
Because you're worth it.™

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Pears Natural Transparent Soap



So pure, it's transparent.

English women discovered the pure beauty of Pears' Natural Soap almost 200 years ago.

Pears is made from precious glycerine. Cedar. And thyme. Then slowly aged and mellowed to a sheer transparency.

So Pears cleans gently. Naturally. *Without* detergents.

As Pears cleans your skin, its fine herbal oils moisturize it too. And help keep your skin soft and smooth.

Pears, imported from England, is at your drugstore now.

(It costs a bit more than the supermarket kind. And is worth every penny.)

Introductory Offer

For regular-size bar, send name, address, and 50¢ for postage and handling to Pears Offer, P.O. Box 7-V, North Station, Yonkers, N.Y. 10703. In Canada: Pears Offer, P.O. Box 294, Agincourt, Ont. Limit one per family.

Vogue BEAUTY NOW

CONTINUED FROM PAGE 234



REYNOLDS ROLLES

Perfetto! *Right:* colors (3 of each) for eyes, lips, cheeks; 2 covering tints; base for powder shadow; 2 brushes and a makeup tipsheet—all in a slim 5" x 7" case. Perfetto Face Kit, $8.50 with any Eve of Roma purchase.

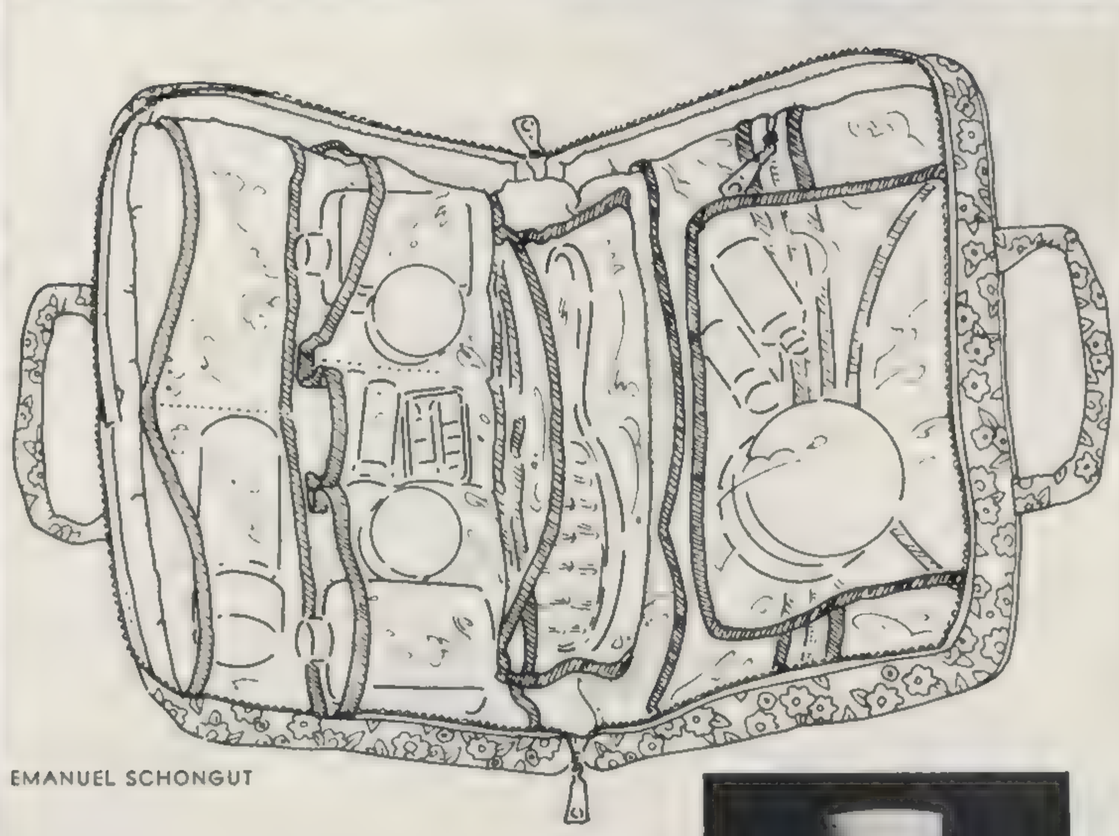
SCENT FROM THE SOURCE

Grasse (see map), not Paris, is the birthplace of great French perfumes, many of them blended in Grasse by Molinard to bear famous Paris labels. Now, Molinard designs *for* Molinard—Rafale, bright, with a warm, ambery drift. A winner, with a special, patented no-spill stopper.



◄ ***For a no-makeup makeup: Mary Quant's Coloring Box for Men, left, has the kind of ideal grouping of no-color color you don't expect in a package—2 crayons, 2 blushers, lipgloss, tinted base, mascara and brush. $12.50.***





EMANUEL SCHONGUT

A big but not bulky travel case for all your makeup and small essentials (sewing kit, medicines, etc.) is an asset. When it's pretty as well, it's a prize. *Above*, a prize in brown-and-white floral chintz, plastic-lined and double-zipped to become a flat-out 14" x 17" see-into place for everything. It hangs, too, by a handle, in counter-shy hotel bathrooms! $16.50. Henri Bendel, 10 W. 57, N.Y.C. 10019.



LIVE IT UP!

Very wise of Benandré, making such a direct appeal to the lavish, openhanded side of our natures. A really big (22 ounces) size of Luxury Bath Oil Crystals, left, encourages a liberal scattering of the sparkling blue grains into the bath. And when they're so good for a body, why not? Not only does the water become a deep, restful blue but, for the first time, is filled with collagen hydrolysates to nourish skin, and, over it all, the sensuous perfume of Benandré. Luxury Bath Oil Crystals, $6.50, part of the Benandré program which also includes Bath Gelée and Bath Soap.

For any woman who still thinks that wearing glasses puts her at the back of the class, this is up-front news: Eye Mystique, being introduced this month, is a new collection of top-quality frames plus makeup suggestions developed with the cosmetic know-how of Helena Rubinstein, the optic skill of Itek. Some of their tips:

1. Frames should follow and cover the brows or extend above them. Smaller ones tend to make eyes look fenced-in.
2. Frame colors that contrast subtly with hair, eye, and skin tone are an Eye Mystique suggestion: soft plum frames for dark hair, green eyes; pale tortoise for blue-eyed blondes; soft blue for red hair and brown eyes or for grey hair and brown eyes.
3. Don't overdo eye makeup to "compensate." Instead, try a bit less blending of shadows and highlights. Greater definition will supply the clarity and pounce you want.
4. Vivid, matte powder shadows and shiny, pearly ones are depth-destroying. Murky dark shadows look sickly behind glass. Use a softly gleaming, medium-intensity tone to contrast with eye color. Try brownish shadows for blue eyes, greenish ones for brown, soft violets for green or hazel.
5. Always curl lashes before you mascara. Not only does it make eyes wider, clearer-looking, it prevents lashes from brushing against lenses.

Behind every great woman, there's a man.

CARDIN de pierre cardin

CARDIN

le nouveau parfum de pierre cardin

The first informal dinnerware
that matches beauty with strength.

Temper-ware

BY LENOX®



Freeze in it, then bake in it, serve in it, run it through the dishwasher.
Lenox guarantees Temper-ware in writing against breaking,
chipping, cracking and crazing for 2 years of normal home use.
You can now purchase Temper-ware, the new super ceramic,
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Write for your free Temper-ware color pattern brochure to Lenox Inc., Trenton, New Jersey 08605.
Patterns shown: Fire Flower with Antique Crystal by Lenox.

Vogue-Rated

TIP-OFFS

What to see, read, listen to, and watch for

movies

BY REX REED

★★★ Obsession
Lushly photographed romantic thriller, in the Gothic tradition of *Rebecca*, about a New Orleans real-estate tycoon (Cliff Robertson) whose wife and daughter are kidnapped in 1959 and tragically murdered in a rescue attempt. Sixteen years later, still possessed by a burning memory of the incident, he returns to Florence and to the church in which he first met his wife.

With the effect of an icy hand reaching from beyond the grave, a girl appears who looks just like both the wife and the daughter and who just might be one or the other. Returning to New Orleans with the girl, in an attempt to rekindle an old love, the tycoon plunges blindly into a series of eerie incidents as history repeats itself.

This is an immensely important cinematic work, with a throbbing, lusty score by the late Bernard Hermann, dazzling cinematography by Vilmos Zsigmong, and a virtuoso performance by Genevieve Bujold, as both the woman from the past and the mystery girl of today, that cements her position as one of the most alluring and accomplished actresses on the screen.

Paul Schrader, who scripted *Taxi Driver*, has written a suspenseful game of chess with the sharpest movie sense, full of the cool insight and control that suggests a literary marriage of Georges Simenon to Vera Caspary; director Brian DePalma is immensely resourceful in capturing the tension of emotional excitement in the lives of the obsessed and haunted people. DePalma has a strong sense of the importance of atmosphere and coats the screen with a veneer of decaying doom.

The shots of late-afternoon light filtering onto the polished mahogany in a stately New Orleans mansion are remarkable. DePalma photographs New Orleans' Garden District the way Visconti photographed Rome, charging the most mundane objects in his locations with a shrewd sense of menace and equally skillfully deriving anxiety from pockets of silence in which only the most subliminal violence and horror are telegraphed to the audience without a word of dialogue.

When all of the effects are combined, there is an air of lavish mystery and romance to *Obsession* that comes out like Hitchcock at the top of his form. There is an annoying tendency among critics, when a psychological thriller achieves even the remotely successful force, to compare it to Hitchcock. *Obsession* is not an embroidery or imitation of anything; it's as good, and often better, than anything Hitchcock has ever done.

★★★ The Shootist
All tuckered out after years of shooting up the frontier, the last of the outlaws comes home to die. John Wayne is the saddle-weary gunman, it's cancer, and it's not funny.

Kindly doctor James Stewart can't operate. Starchy widow Lauren Bacall rents the gunman a room in her boarding house, then recoils in horror when she learns his identity. Undertaker John Carradine offers him the latest embalming fluid. Old girlfriend Sheree North wants to write a book about him and get rich.

The local newspaperman wants to do an exclusive interview to further his own career in journalism. The marshal can't wait for the man to die because keeping him alive is costing the taxpayers money. The local *hombres* all want to draw on him. They come from far and wide to rip him off and strip him of his last remaining dignity.

The Shootist is the fascinating, often entertaining, always moving and humane story of how a legend dies with courage in the face of adversity. Director Don Siegel paints a softly focused canvas of the changing West at the turn of the century, with keenly observed details and insights about the life of the times, indoor plumbing, streetcars, and the advancement of medical technology.

John Wayne, in his finest role since *True Grit*, is a wounded eagle in an aviary of vultures. Resting his behind on a bordello pillow, scandalizing the self-righteous widow with his salty talk, bellowing and ordering everyone about and lacing his delivery with a wry twinkle, he has a fine time with the role. There's something touching about the grandeur of the last of a dying breed, suffering on a patchwork quilt, while a 1901 Oldsmobile rattles by outside the window as a sign of progress.

It isn't easy to swallow Lauren Bacall as a prim, churchgoing pillar of respectability (one tends secretly to sense how much tougher she is than the boys over at the saloon); but she meets the challenge of miscasting with controlled artistry. Richard Boone and Hugh O'Brian are excellent as grim predators, and Ron Howard (who plays Richie, the dimpled '70's Harold Teen of TV's "Happy Days") shows surprising depth as a kid who idolizes the dying cowboy.

The Shootist is a tribute to an old hero and a new one. The old war-horse dies valiantly, but John Wayne's paunchy durability survives. After two hundred movies, he still knows how to riddle those box-office charts with bullets of victory.

★ The Ritz
Terrence McNally's Broadway comedy—about a square from Cleveland on the lam from his Mafia brother-in-law, who hides out in a gay bathhouse—kept audiences screaming. The lumpy, heavy-as-iron movie version, directed by Richard Lester, just lies there in a comatose condition, like three-day-old gelatin.

Rita Moreno, in her prize-winning role as Googie Gomez, a malapropist Puerto Rican floozie everybody keeps mistaking for a drag queen, gives it all she's got; but, when she treats the camera like the third balcony, she seems to be merely auditioning for a padded cell at Bellevue.

Jack Weston has moments as the fat garbage man on the run in Sodom and Gomorrah. In his white shortie robe, black curly wig disguise, and blue socks, he gets a laugh when he tells a mincing fairy, "You could get athlete's foot in here," and the fairy replies, "You're lucky if that's all you get!"

Kaye Ballard, totally wasted in the thankless role of the garbage czar's hysterical wife, resorts through desperation to the hand-wringing Italian clichés we all know she can do with her eyes closed. Amid the chaos, Treat Williams almost steals the show as a bleached-blond detective with a voice like a *castrato*.

But what seemed hip and zany onstage now seems heavy, stupid, and tasteless. Richard Lester has bludgeoned the play to death. He does not seem to know what to do with a camera, and everyone lunges at it in what looks like an act of vengeance and hate. I'd be willing to bet there's less garbage back in Cleveland.

(Continued on page 243)

music



★★★★ The everyone's-asking Bicentennial question: Can the birthday splendors continue? Splendid September answer: yes, indeed. And in Washington, D.C.'s Kennedy Center, Manhattan's Metropolitan Opera House, the lucky-luckies will get to hear-see a brace of spectacular Bicentennial presents: brief, rich seasons of the grandest grand opera. From Milan, Italy: the historic Teatro alla Scala; from Paris: the Rolf Lieberman-revivified Theatre Nationale de l'Opera. Neither has ever before visited America. Special La Scala surprise: American mezzo-soprano Shirley Verrett (left) star-opens the Washington visit as Verdi's Lady Macbeth. Her Lady M. is a womanly, hugging wife. Very special from Paris: the Solti-conducted Verdi *Otello* and Mozart's *Le Nozze di Figaro*. American wonder-voice Frederica von Stade is Cherubino to Welsh Margaret Price's halcyon Countess.—L.L.

E. PICCAGLIANI
TEATRO ALLA SCALA

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CONTINUED FROM PAGE 239

books

BY ALLENE TALMEY

★★★Long After Midnight
By Ray Bradbury (Alfred A. Knopf). His mind as orderly as a Danish-silver shop, Ray Bradbury in these twenty-two short stories deftly deals in basic emotions, in acute problems often intractable and marvelously insoluble. His style is so simple that only a formidable talent could achieve his effects.

Among Bradbury's people: an old woman who is a street harpist in Dublin ("Getting through Sunday Somehow"), a forty-eight-year-old man suddenly obsessed by a passion to murder a man he hadn't seen since both were twelve ("The Utterly Perfect Murder"), an adolescent proud and dismayed by his ability to have his prayers answered ("The Miracles of Jamie"). Unstrained pleasure.

★★Old Faces of 1976
By Richard Reeves (Harper & Row). Everybody comes to this party—Ford, Humphrey, Carter, Reagan, Church, Rockefeller, Brown, Kennedy, Mondale, Jackson, Javits, Muskie, and more. With the campaigns on, it is diverting and healthy to read Reeves, who believes all politicians essentially funny and some of them downright dangerous.

A marvelously malicious reporter, Reeves gives a fast cuffing to Governor Jerry Brown of California, a handsome ascetic defiantly mean to his father, former Governor Pat Brown. An intellectual with three years of training in a Jesuit seminary, Jerry Brown, says Reeves, has a knack —like the ability to play piano by ear—for humiliating people, for winning votes by showing his contempt for the voters: Brown not only refuses voters the nutrients of political rhetoric, he won't even pass the salt.

While a big bunch of Republicans get a luster glaze from Ronald Reagan, a sizable bunch of Democrats get a loofah glow from Jerry Brown. Reeves isn't nuts for either bunch.

Reeves gives Governor Hugh Carey of New York a passionless rub-off, noticing that this was the only bad-mouthing Carey gave his friend, Nelson Rockefeller, New York's governor for fifteen years: "Rockefeller spent our money as if we had his money." Before President Ford's campaign manager Bo Callaway got shoved out of his job, he shoved Vice President Rockefeller out of his chance even to run with the President.

At a closed meeting of chairmen at a Republican Southern Conference, according to Reeves, Rockefeller, a joyous player of rough politics, said: "You got me out, you sons of bitches! Now get off your asses and work for the party!"

★★The Hamlet Warning
By Leonard Sanders (Scribner's). Like other knockout writers of suspense novels, Sanders is as detailed as Fanny Farmer. It heartens me to learn that a man the CIA tried and failed twice to kill carries a "9 mm Schmeisser MP 40 machine pistol" able to fire in a sustained burst. A Schmeisser gives me confidence in Sanders.

In this plot, revolutionaries in the Dominican Republic construct a megaton bomb out of nuclear waste, carelessly unsecured, that threatens the United States. Tough. To de-tick the bomb requires smart action by a notable group of Americans, starting with the President, the director and deputy director of the CIA, plus that former Agency man the Agency wanted to put away.

The Hamlet Warning gives an authentic charge-up rather like touching a third rail.

★★Dying of Fright:
Masterpieces of the Macabre, edited by Les Daniels, illustrated by Lee Brown Coye (Scribner's). Les Daniels had an overriding criterion for choosing these twenty-five stories: "If they are frightening, they succeed; if not, then they fail." Reputation does not count. Scare does.

In these keyed-up, nervous stories by Lord Dunsany, John Collier, Washington Irving, H.G. Wells, Anthony Boucher, Edgar Allen Poe, and Arthur Machen—to name only seven—horror, terror, and astonishment reach their goal. Although these tales involve the supernatural, ghosts, the uncanny, and the occult, they never cross the border into fantasy, for fantasy rarely creates panic.

Of all Daniels' categories, the one least alarming to me is the ghost story. Like other dumb intrepids getting their come-uppance after a few hours in a haunted house, I feel as superior to specters as the narrator in the admirable ghost story, "The Red Room," by H.G. Wells.

Nathaniel Hawthorne, whose

(Continued on page 244)





Vogue Tip-Offs

CONTINUED FROM PAGE 243

unlisted fiction includes his campaign biography of President Franklin Pierce, has here a terrifying story, "Ethan Brand"; Brand sought and found the Unpardonable Sin.

Incidentally, the obesity and awkward size (8″ x 11″) make this agreeable, menacing book impossible to hold in comfort. Although *Dying of Fright* will not keep you up until dawn, it won't put you to sleep at eight.

art

BY BARBARA ROSE

★★The Spirit of 1876
Suddenly the idea that American ideals, taste, culture, and national character were really formed at the time of the Centennial, i.e., 1876, as opposed to 1776—the birth of the nation celebrated all this year—is gaining popularity in many fields. Adding fuel to this new concept of the importance of the spirit of 1876 is the current show (on through November 28) at the National Collection of Fine Arts in Washington, D.C.

Titled *1876: American Art of the Centennial*, the exhibition focuses on work shown in the American section of the Philadelphia Centennial, a giant celebration of America's growing cultural awareness held in 1876. (At the time, the show that filled the seventy-one galleries of Philadelphia's Memorial Hall with over 3,600 works, both native and foreign, was the largest assemblage of paintings and sculpture ever seen by Americans under one roof.)

Landscapes, still-lifes, and narrative genre were especially popular, according to Susan Hobbs, Ph.D., who organized the NCFA Centennial exhibition: "Variety was a prime characteristic of the Centennial of 1876." Certainly the same could be said still of contemporary American art in 1976, as native roots begin to reassert themselves with greater and greater emphasis.

★★★George Caleb Bingham
Also at the National Collection of Fine Arts in Washington, D.C.: twenty-five drawings by a distinguished nineteenth-century Missouri genre artist, whose sketches document the rough, lively, frontier lives of the hucksters, fishermen, grifters, boatmen, and stump-speaking politicians centered around the Missouri and Mississippi Rivers.

Hardly a stranger to politics, the self-taught Bingham was once police commissioner of Kansas City as well as a cool, observant artist of considerable gifts as both documentary painter and draftsman, who painted and sketched American scenes and subjects in a plain, deliberate style that has outlasted the bombast of the academic art imitative of the European grand manner exhibited in the Philadelphia Centennial exhibition reviewed above.

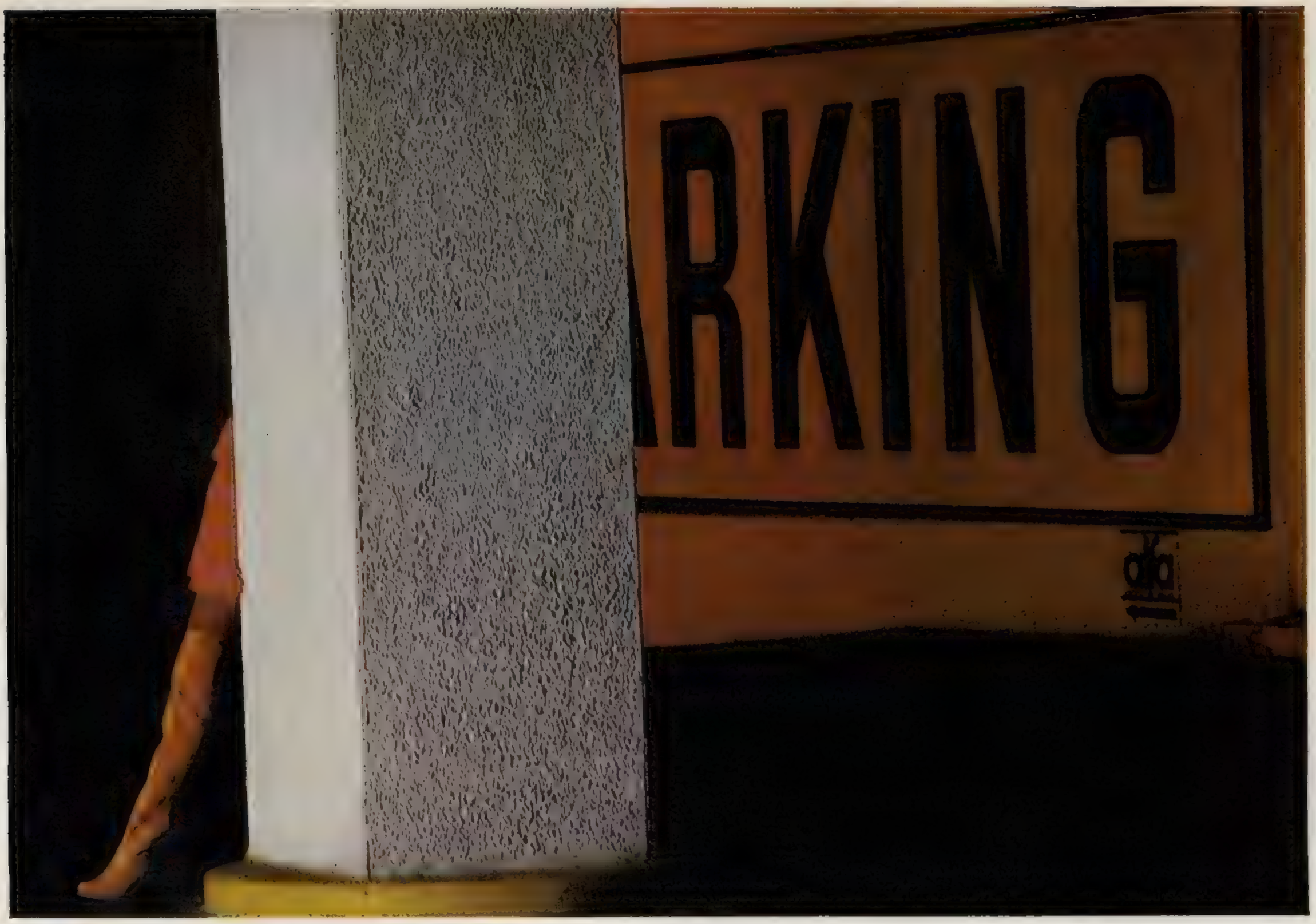
A comparison of the two exhibitions (the Bingham works are included in a general survey of nineteenth-century genre titled *The American Cousin*) reveals those qualities of homeliness, modesty, and matter-of-factness that differentiated American from European art even a century ago.

★★The Art of Edo
The current wave of interest in Oriental art is reflected in the Los Angeles County Museum of Art's exhibition (through September 26) of the exquisitely refined paintings, porcelains, prints, lacquerware, and textiles of the Edo period—corresponding to our seventeenth- and eighteenth-century Western art—in Japanese culture. At a point in Japanese civilization when rival warlords vied with each other in accumulating the richest art treasures, the art of Edo brought craft to the heights of finesse and subtlety.

★★Rarities of Chinese Painting
Also looking eastward, the Metropolitan Museum of Art in New York is holding a major loan exhibition (through September 7) of scroll paintings, album pages, and calligraphy by Chinese painters from the fourteenth to the twentieth century. The works are borrowed from the outstanding collection of Arthur M. Sackler, which contains the largest number of works by Tao-chi, leading Chinese painter of the late seventeenth century.

Like his contemporaries, this half-Taoist, half-Buddhist master imitated earlier paintings to show his reverence for past masters, slowly developing a personal style in which to paint such traditional themes as figures, bamboo, flowers, or vegetables as well as landscapes and calligraphy. We may associate the idea of "less is more" with modern architecture; but the Chinese thought so long before modern taste canonized the idea.

(Continued on page 248)



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Vogue Special

By Stephen Koch

Who knows how sex really works ...and who doesn't!

Last summer I survived a particularly languorous stretch of the dog days by sprawling on a couch for several hours each day and reading through another novel by Colette. And as I read them—*The Vagabond, Chéri, The Last of Chéri, The Break of Day, The Ripening Seed*—I kept experiencing a gratifying, but puzzling, literary shock. In all those books, Colette's subject is sex, the way desire works. Hardly unusual. Hardly strange. Yet each has some rare, oddly powerful dimension that took me a while to identify. Then, like somebody who's looked for hours for something plainly laid out on the dining-room table all along, I finally grasped the woman's preposterously simple secret. Writing about sex, about desire, Colette *gets it right*.

And almost nobody else does. Can that possibly be true? The notion seemed at first flatly absurd—after all, eros is no rarely explained theme. But startlingly enough, I think it is true. By "it" I mean the actual transaction of desire, what really happens when a real person wants somebody, who either does or does not want back. Though I would be among the very last to claim accuracy as the preeminent artistic virtue, it is surely worth noticing that modern writing is filled with eros—sometimes richly, brilliantly, profoundly, but almost never accurately. One almost never encounters the real unexpected first snap of desire, the real first phone call, first move. Hotness, the way it really happens, the actual descent of the cold. Wanting, not wanting, the way it really feels.

Not that entirely inaccurate work can't be terribly exciting. Pornography, for example, is totally *hors de combat* here. Even a minimal injection of the accuracy I have in mind would make the entire genre—whether its core be hard, soft, or rotten—instantly vanish. Pornography is based on the truly dizzying falsehood that in every conceivable human situation, lusting desire is invariably there, thick-throated and insatiable, ready to jump. And, of course, it ain't so.

Any accurate portrayal of sexuality must begin before the character's desire begins, because the crucial mystery is whether, how, and why desire is going to be there at all. What convinces in Colette's *The Vagabond* is how intensely sexual the experience of not desiring somebody who desires you can be.

Of course it is not really surprising that a human experience so deeply sustained by fantasy should so rarely be accurately rendered. The reality must be observed, not imagined. And modern literature, on both its lowest and highest levels, is not so much a literature of observation as the self's imaginings. However grand may be the achievements of the Self at the center of modern writing, with very few exceptions (like Proust), it has never developed a particularly strong vocabulary for dealing with the Other. And it turns out you can't have real sex without a real other.

Think how deeply Jean Genêt, for example, would despise the notion of accuracy I've been suggesting. Genêt's novels not only fail to get sex right, they haven't the tiniest interest in getting it right. They are about the transfiguring power of the isolated self's imagination. Desire is there, on every page, but only to be transformed into poetry, into the book itself. And it is finally the book itself that is the real object of Genêt's desire.

But in his lucidity and extremity, Genêt is only the most clear-cut modern example. Almost the entire shelf of books that, during the 'sixties, fought the good fight to defeat censorship and to inscribe the phrase "redeeming social value" in the minds of us all is liberated most noticeably from actuality. Henry Miller, *The Story of O*, Burroughs, the later novels of Robbe-Grillet—litany of the sexually unreal. Nabokov is the only major exception I can think of, and he only ambivalently, and only in *Lolita*.

Meanwhile, the rare gift of getting it right is not necessarily always found in writers of rare distinction. Judith Rossner's *Looking for Mr. Goodbar* is an intensely compelling bad book for exactly this reason. Rossner is not a good writer: her language is hackneyed and automatic, her story moves in the standard lurid rhythm of the movie novel. But, amazingly, Rossner gets it right.

(Continued on page 248)

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L'ORÉAL COLORS YOUR WORLD

Vogue Tip-Offs

CONTINUED FROM PAGE 244

★★Suburban Alternatives
New concepts of suburban design—some by such well-known innovators as Robert Venturi and Denise Scott Brown, others by younger generation architects including Richard Meier, and still others by those whose names are recognized only by colleagues—are being shown in project form in a provocative exhibition organized by Peter Eisenman, director of the Institute for Architecture and Urban Studies, to represent American architecture at the Venice Biennale (to Oct. 10).

The show will move on from Venice, tour Europe and, under the auspices of the American Federation of Arts, will begin a tour of the U.S. early in 1977.

★★★★Titian and Venetian Drawing
Through a stroke of irony, Florence—the city that held the superiority of drawing in opposition to Venetian colorism—is playing host to an exhibition of drawings by the great Venetian Renaissance colorist Titian and his contemporaries, at the Uffizi gallery (until October 9).

The first in a series of exhibitions commemorating the four hundredth anniversary of Titian's death, the show includes fourteen rare studies by Titian, the father of "painterly" painting, as well as splendid crayon, pen, or wash drawings by such other celebrated Venetians as Giovanni Bellini and Carpaccio, whose works prepared the way for Titian, in addition to the highly prized drawings of Titian's closer contemporaries Veronese and Bassano.

Almost two thousand drawings, including fifty never publicly shown before, are included, making the show a must for the happy travelers who find themselves in Florence.

★★Italy Says No to Soviet Realism
It is probably not quite coincidental but surely noteworthy that three of Italy's numerous municipalities governed by the Communists have chosen to sponsor exhibits of abstract and avant-garde works as part of a demonstration of independence from Moscow's esthetics and from its politics.

In Venice, the avant-garde Biennale has been revived; in Todi, an exhibition of works by Italian abstract artists who signed an early postwar manifesto against social realism includes paintings by Piero Dorazio, whose color-field abstractions are well-known in the U.S.

But the most significant of these modernist exhibitions sponsored by Communist cities is the show at the Museo d'Arte Moderna in Bologna called *Abstraction in Europe and America 1960–1976* which matches works by such European vanguardists as the late Yves Klein and Piero Manzoni against those of such American minimalists as Carl André, Don Judd, Sol LeWitt.

The show is not news; but the selection is good and the juxtaposition thought-provoking regarding the relationship between Italian *arte povera* and American minimalization in the 'sixties. One comes away convinced that, ideologically at least, connections exist, and culturally, the Italian Left is more tolerant of as well as allied with American art than it is toward Stalinist propaganda. ▽

Vogue Special

CONTINUED FROM PAGE 246

The pick-up. The one-night stand. The walk home from the bar. The telephonic rhythm of the ten-day mini-affair—she gets it all right.

On the other hand, E.L. Doctorow's *Ragtime* (a much better book) remains classically modernist, and its one strong erotic moment is a mixture of voyeurism and fantasized mystery. The people involved with the real desire, the actual transaction, are not to be found on the page at all. The characters are only shadow mediums drawing together the only two figures on the scene with the slightest reality: the author, the reader. The two of us are the true voyeurs. Everything is just between us.

There is a peculiar poverty in the midst of all the riches that have been produced by the modernist mining of the self—a poverty most evident in what everyone takes to be modern writing's most conspicuous glory: its treatment of sex. And one contemplates that poverty with Colette's generally unheeded advice to writers: "Look, *look*," insistently repeating itself in one's ears. ▽



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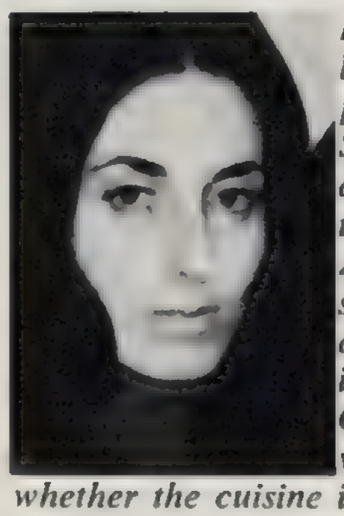
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Vogue Food

By Sonia Uvezian

Excitement from Russia: new-source recipes with sure-hit twists



EDITOR'S NOTE: Have you tried the new raw-lamb appetizer? What about cooking a Russian pressed chicken instead of a French pressed duck? Some of the most interesting and least-written-about food in the world comes from the Caucasus, that bridge formed by three Soviet Republics—Armenia, Azerbaijan, and Georgia—linking Russia to Iran and Turkey. One fascinating thing about this food—influenced, since its beginnings in antiquity, by Greeks, Romans, Persians, Arabs, Central Asians, and Turks—is that some of those who eat it live to be 130 years old or more; but, whether the cuisine is responsible for the local longevity or not, the cooking of the Caucasus is a delicious new area for American cooks to explore.

Pianist/cook Sonia Uvezian (above left), herself an Armenian (born in Lebanon) who wrote of the Western cooking of that Republic in The Cuisine of Armenia, *has collected the best of Caucasian recipes in* The Best Foods of Russia, *to be published next month by Harcourt Brace Jovanovich. A sampling of her recipes begins below.*

Raw Lamb and Wheat Balls (Houm Kiufta)

four servings

¾ to 1 cup fine bulghur
½ pound very lean boneless leg of lamb, ground 3 times
1 to 2 small cloves garlic, pureed
Salt, freshly ground black pepper, and cayenne pepper
½ cup finely chopped parsley
¼ cup finely chopped scallions, including 2 inches of the green tops
2 medium tomatoes, cut into eighths
1 lemon, cut into wedges

Rinse the bulghur thoroughly in a strainer under running cold water. Squeeze out the moisture and place in a mixing bowl. Add the lamb, garlic, and salt, pepper, and cayenne. Moisten your hands now and then by dipping them into a bowl of ice water and knead the mixture vigorously about 10 minutes or until well blended, moist, and smooth. Or, you may pound the mixture in a stone mortar, adding 1 or 2 tablespoons cold water. Taste for seasoning. Keeping hands moist, form the mixture into 1-inch balls and arrange on a serving platter. Sprinkle with the parsley and scallions. Garnish with the tomatoes and lemon wedges. Serve at once.

Vegetable Salad with Walnut Sauce

three or four servings

1 medium cucumber, peeled, quartered lengthwise (cut out seeds if too large), and thinly sliced
1 medium tomato, seeded and diced
½ cup very thinly sliced celery
Salt to taste
½ cup shelled walnuts
1 small clove garlic
Cayenne pepper to taste
1 tablespoon wine vinegar
3 tablespoons cold water
2 tablespoons finely chopped onion
2 tablespoons finely chopped fresh coriander leaves or ½ teaspoon coriander
2 tablespoons finely chopped parsley
Romaine or Bibb lettuce leaves

Combine the cucumber, tomato, and celery in a mixing bowl, season with salt. Pound the walnuts to a paste with the garlic clove and cay-

(Continued on page 260)

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Our ancestors understood. They created fragrances for the home by hand-mixing their own special pot pourris of dried flower petals, herbs, and aromatic spices.

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In a quiet corner of Charlottesville, Virginia, Claire Burke Pot Pourri is still being made in the same patient, caring way. Each batch is artfully blended, aged to perfection and lovingly packaged by hand.

A hint of elegance

Both personally and professionally, the concept of a surrounding scent is appealing. I see Claire Burke Pot Pourri this way: as a light yet spirited "presence" in a room, filling what I consider the *spaces between* with gossamer fragrance. Never noisy or intrusive Pot Pourri is a charming grace note, a hint of elegance, a touch of serenity. It can, in fact, be as provocative an element of decor as color.

To accent a room I like Claire Burke's traditional Pot Pourri—its spicy aroma unleashed in an open jar or basket. Or, I'll spray with the more modern version—a subtle, vaporizing essence called Vapourri (wonderful for bathrooms, halls, closets). And to scent drawers, linen cupboards, suitcases and such, my choice for long-lasting freshness is Pot Pourri Sachet.

In sum, the well-dressed home "wears" Pot Pourri by Claire Burke much as you wear perfume—with subtlety, assurance and great style.

Carleton Varney



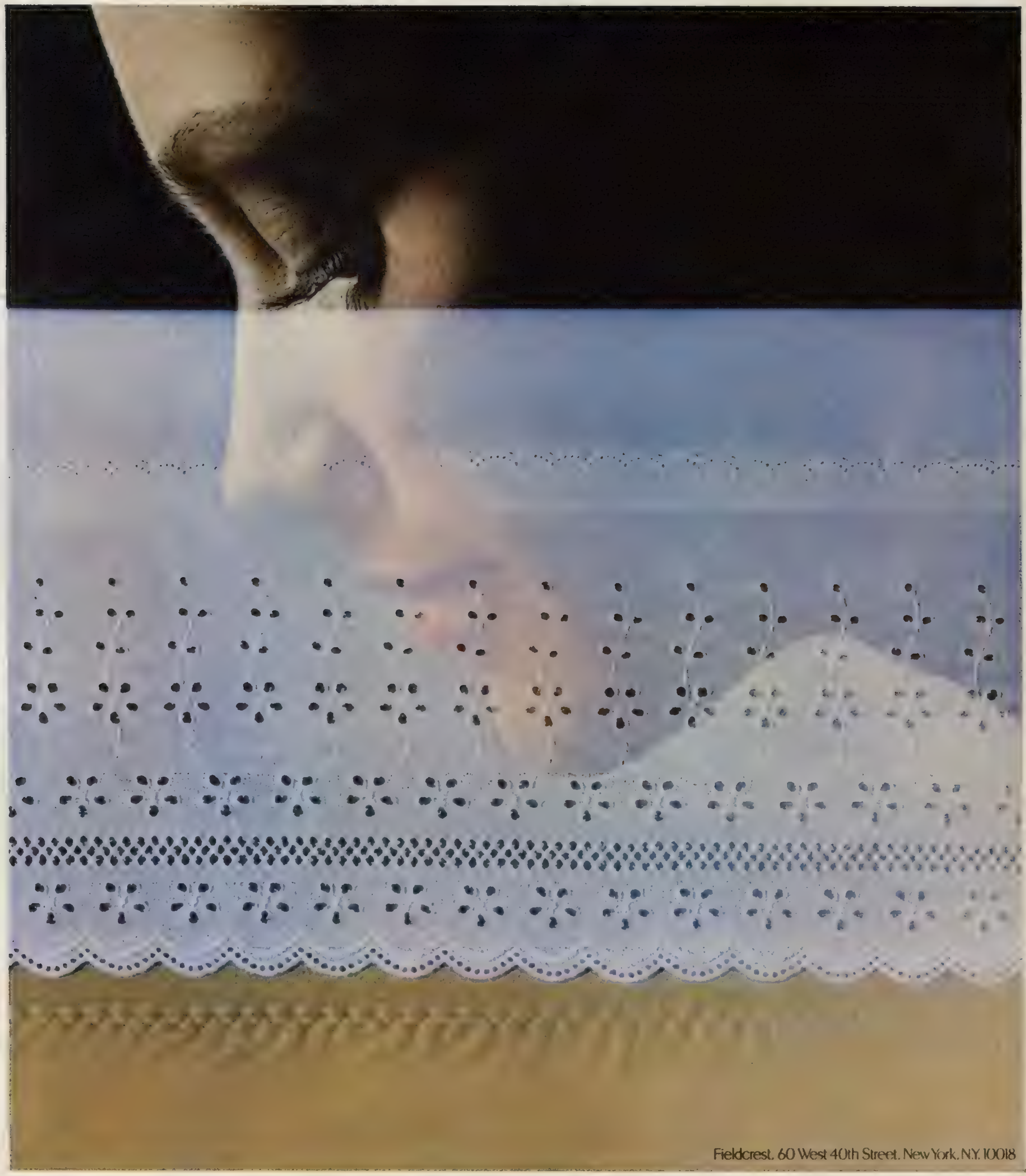
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Teenage beauty product, for many, is the way to keep skin looking young.

If you've ever heard of Ten-O-Six, you probably think of it as an antiseptic lotion for teenagers. The idea of using this type of product is enough to send most dry-skinned women into shock.

If so, they're missing out on one of the big beauty discoveries for women over 30.

It's true that teens were first to discover a major benefit of Ten-O-Six: it helps heal blemishes. Because it leaves the skin immaculately clean. And also because it's uniquely soothing for many skin irritations.

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A slougher.

What appears to be dry skin is sometimes only a toughened skin cuticle. That's the layer of dead cells that the skin has not managed to slough —or get rid of. Young skin easily sheds this layer. But as skin gets older, it becomes less efficient and needs help. Ten-O-Six is a gentle slougher. Regular use helps keep your skin free of this dulling layer, helping to reveal the soft new skin beneath.

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If you have a question about skin care, write Bonne Bell, Lakewood, Ohio 44107. Or call toll free 1-800-321-9985. In Ohio, call collect 216-221-9191.

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CONTINUED FROM PAGE 250

enne. Stir in the vinegar and water until well blended. Add to vegetables along with onion, coriander, and parsley. Mix gently but thoroughly. Taste for seasoning. Serve cold over lettuce leaves.

Spinach and Egg Salad with Yogurt

four servings

4 cups spinach leaves
2 to 6 scallions, finely chopped, including 2 inches of the green tops
1 cup unflavored yogurt
½ cup olive oil
Salt and freshly ground black pepper to taste
4 hard-cooked eggs, chopped
12 black olives

Wash the spinach thoroughly. Drain. Dry with paper towels. Shred and combine with the scallions in a salad bowl. Beat the yogurt, olive oil, and salt and pepper with a fork until well blended. Add the eggs. Pour the mixture over the spinach. Mix gently but thoroughly, taking care not to mash the eggs. Taste for seasoning. Garnish with the olives. Serve chilled.

Asparagus and Egg Salad with Yogurt (Asbourag Aghtsan)

four servings

1 pound fresh asparagus
1 hard-cooked egg, chopped
Garlic Yogurt Sauce (recipe below)

Snap off the tough ends of the asparagus. Cut into 1-inch pieces. Cover with boiling salted water and boil, uncovered, 15 to 20 minutes or until tender. Drain and cool. Combine with the egg and Garlic Yogurt Sauce and toss lightly. Serve cold.

Garlic Yogurt Sauce

1 cup

1 cup unflavored yogurt
1 clove garlic or to taste
¼ teaspoon salt

Pour yogurt into a bowl. Pound garlic with salt. Add to yogurt, stir until well blended. Cover and refrigerate several hours.
Variation: One teaspoon minced fresh mint leaves or ½ teaspoon crushed dried mint and 1 minced scallion, including 2 inches of the green tops, may be added to the sauce.

Meat and Lentil Soup with Dried Fruits (Vospapour)

six servings

1 pound boneless lean lamb or beef, cubed
8 cups water
Salt and freshly ground black pepper to taste
1 cup dried lentils
2 tablespoons butter
2 medium potatoes, peeled and cubed
½ cup dried apricots
½ cup dried pitted prunes
⅓ cup chopped walnuts

In a large heavy pot combine the meat, water, and salt and pepper. Cover and simmer 1 hour, skimming off any foam or scum that rises to the surface. Stir in the lentils and cook 15 minutes.

Meanwhile, in a heavy skillet heat the butter over moderate heat. Add the potatoes and sauté, turning to brown evenly on all sides. Add to the soup with the fruit and walnuts and additional water if needed. Simmer 30 minutes or until done and serve.
Tips: You may use 1 cup dried apricots and omit the prunes. A few tablespoons fresh coriander or tarragon may be stirred into the soup before serving.

(Continued on page 262)



A great dinner, cont'd.

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CONTINUED FROM PAGE 260

Eggs with Scallions, Bread, and Cheese

two servings

4 tablespoons butter
4 thick slices French bread, cubed
8 scallions, chopped, including 2 inches of the green tops
4 eggs
Salt and freshly ground black pepper to taste
⅓ cup freshly grated Parmesan, Romano, or Gruyère cheese

In a heavy skillet with an ovenproof handle, melt the butter over moderate heat. Add the bread cubes and scallions and sauté until golden brown, stirring frequently. Beat the eggs well with the salt and pepper. Mix in the cheese. Pour over the bread and scallions. Poke holes in several places to allow the egg mixture to penetrate downward. Bake in a preheated 425° oven about 5 minutes or until the eggs are just firm. Serve at once.

Tip: Instead of mixing the cheese with the beaten eggs, you may sprinkle it evenly over them just before serving.

Fish on Skewers

four servings

2 pounds firm, white-fleshed fish
Salt
¼ cup sour cream
¼ cup freshly squeezed and strained lemon juice
2 tablespoons butter, melted
1 bunch scallions, finely chopped, including 2 inches of the green tops
¼ cup finely chopped parsley
2 medium tomatoes, cut into eighths
Lemon wedges

Wash the fish well under running cold water and dry thoroughly with paper towels. Skin, bone, and cut the fish into 1½-inch cubes. Sprinkle with salt. Combine sour cream and lemon juice and mix well. Coat the fish thoroughly with the mixture. Thread the cubes close together on skewers, leaving a few inches bare at each end. Broil, preferably over a charcoal fire, 3 to 4 inches from the heat about 10 minutes or until tender, basting occasionally with the melted butter and the remaining sour-cream mixture. Turn the skewers frequently to allow the fish to brown evenly on all sides. Serve immediately, sprinkled with the scallions and parsley and garnished with the tomatoes and lemon wedges.

Variation: Clean 4 medium trout. Cut down through the throat just behind the gills. With a long-handled spoon, scoop out and discard the entrails. Wash the fish inside and out and dry with paper towels. Carefully make several gashes on the outside with a knife. Sprinkle inside and out with salt and freshly ground black pepper to taste. Put long skewers lengthwise through the fish and grill over charcoal, brushing the fish with melted butter and turning from time to time until golden brown and cooked through. Slide the fish off the skewers onto a heated serving platter and pour fresh pomegranate juice over them. Serve garnished with fresh tarragon leaves or parsley.

Pressed Fried Chicken (Tabaka)

two servings

1 2-pound chicken
Salt and freshly ground black pepper to taste
1 clove garlic, crushed (optional)
3 tablespoons clarified butter

Dry the chicken with paper towels. Cut it lengthwise in half along the breast without separating it. Beat into a flat form without removing the bones. Rub the chicken thoroughly with salt, pepper, and garlic. In a heavy skillet heat the butter over moderate heat. Lay the chicken flat, skin side down, in the butter. Lay a heavy weight, such as another skillet laden with a heavy object (5 to 10 pounds), on top of the chicken. Fry about 20 minutes or until a deep golden brown, regulating the heat as necessary to avoid burning. Turn the chicken over and continue to fry, again under the weight, about 20 minutes or until it is nicely browned and cooked through.

Serve garnished with fried potatoes, tomato wedges, and fresh or pickled cucumber slices and accompanied by a good tomato sauce, a

(Continued on page 264)



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CONTINUED FROM PAGE 262

nut sauce, or a bowl of hot chicken broth flavored with a clove of garlic which has been crushed with salt to taste.

Variation: Flatten the chicken as above and rub with salt. Brush the skin side with sour cream and fry as above. Turn the chicken over, brush with sour cream, and continue frying as directed. Garnish with pickled cucumber slices.

Broiled Skewered Lamb (Shashlik)

four servings

2 pounds boneless leg of lamb, trimmed of excess fat and cut into 1½- to 2-inch cubes
1 medium onion, grated
1 teaspoon salt
¼ teaspoon freshly ground black pepper
½ cup finely chopped parsley (optional)
¼ cup wine vinegar or freshly squeezed and strained lemon juice
2 medium onions, quartered and separated
4 tablespoons butter, melted
2 medium tomatoes, cut into eighths
2 scallions, trimmed
1 lemon, quartered
Sour Plum Sauce (recipe below)

Combine the lamb, grated onion, salt, pepper, parsley, and vinegar in a deep bowl. Mix well, cover, and let stand at room temperature 2 to 3 hours or in the refrigerator 5 to 6 hours. Turn the pieces of meat about from time to time to keep them well moistened.

Remove the lamb from the marinade and thread the cubes tightly on long skewers, alternating them with the pieces of onion and leaving a few inches bare at each end. Broil, preferably over charcoal, about 15 minutes or until the lamb is richly browned outside and pink and juicy inside, turning and brushing frequently with the butter.

Using a fork, push the lamb and onions off the skewers onto warmed individual plates. Garnish with the tomatoes, scallions, and lemon. Serve with Sour Plum Sauce.

Variation: Beef may be substituted for the lamb: omit the parsley and marinate the beef in either wine vinegar or fresh pomegranate juice along with the grated onion, salt, and pepper.

Sour Plum Sauce (Tkemali)

About 1½ cups

1½ cups water
½ pound sour plums
1 clove garlic
3 tablespoons finely chopped fresh coriander leaves
1 tablespoon finely chopped fresh basil
¼ teaspoon salt
⅛ teaspoon cayenne pepper

In a small saucepan bring the water to a boil over moderate heat. Add the plums, cover, and cook about 20 minutes or until soft. Drain, reserving the liquid. Cut out and discard the plum pits. In the container of an electric blender, combine the plums, garlic, and ¼ cup of the reserved plum liquid. Blend, gradually adding more plum liquid as needed until the mixture attains the consistency of sour cream. Return the sauce to the saucepan. Stir in the remaining ingredients. Bring to a boil over high heat. Remove from the heat and allow to cool.

Broiled Skewered Pork with Pomegranate Syrup

four servings

1 medium onion, grated
1 tablespoon olive oil
Pomegranate syrup (recipe opposite)
2 teaspoons dried oregano or thyme leaves
1½ teaspoons salt
Few grindings black pepper
2 pounds boneless lean loin of pork, cut into 1½-inch cubes
2 medium tomatoes, cut into eighths
8 scallions, chopped, including 2 inches of the green tops

Combine onion, oil, 2 tablespoons pomegranate syrup, oregano, salt, and pepper in a deep bowl and mix well. Add the pork and stir until thoroughly coated with the mixture. Cover and let stand at room tem-

perature 3 to 4 hours or in the refrigerator 5 to 6 hours. Turn the pieces of meat from time to time to keep them well moistened. Remove the pork from the marinade and thread the cubes tightly on long skewers, leaving a few inches bare at each end. Broil, preferably over charcoal, until cooked through and browned on all sides, turning frequently.

Using a fork, push the pork off the skewers onto warmed individual plates. Garnish with the tomatoes and scallions. Serve with a bowl of pomegranate syrup on the side.

Pomegranate Syrup (Narsharab)

About ¾ cup

8 pomegranates
½ cup sugar

Wash the pomegranates, cut them, and extract the juice as you would from oranges. Strain the juice and pour it into an enameled saucepan. Add the sugar and bring to a boil, stirring constantly until the sugar dissolves. Simmer, stirring occasionally, until the mixture thickens to a syrup and is reduced to about ⅓ the original amount. Skim off any froth as it rises to the surface. Remove from the heat and cool. Pour into a sterilized bottle. Store in a cool, dry place.

Tips: For a novel drink, combine about 1 tablespoon pomegranate syrup or to taste with a cup of ice-cold water, soda water, lemonade, milk, or tea in the container of a blender. Cover and process until thoroughly blended. *Narsharab* can also be used as a topping for vanilla ice cream or puddings.

Roast Lamb Shoulder with Liver and Rice Stuffing (Grpanouk)

six servings

4 tablespoons butter
½ pound lamb's liver
1 cup uncooked long-grain white rice
¼ cup slivered blanched almonds
¼ cup dried currants
2 cups lamb or beef broth, salted to taste
½ teaspoon ground cardamom
1 3- to 4-pound boned lamb shoulder, trimmed of excess fat and with a pocket for stuffing
Salt and freshly ground black pepper to taste
1½ cups water
Fresh dill, chopped

In a small skillet melt 1 tablespoon of the butter over moderate heat. Add the liver and sauté briefly until no longer pink. Remove from the heat, cut into very small pieces, set aside.

In a heavy saucepan melt the remaining butter. Add rice and sauté a minute or two, stirring constantly. Add the almonds, currants, cardamom, sautéed liver, and broth and bring to a boil over high heat while you stir. Reduce heat to low, cover, and simmer until all the liquid in the pan is absorbed and the rice is tender.

Sprinkle the lamb lightly inside and out with the salt and pepper. Fill the pocket with as much of the rice mixture as it will hold, reserving the remainder in the saucepan. Sew the opening with a large needle and strong white thread. Place fat side up on a rack in a roasting pan and insert a meat thermometer into the thickest part of the meat. Add the water to the pan and bake in a preheated 350° oven until the thermometer registers 160° to 170°, depending on how well done you like the meat to be.

When done, transfer the lamb to a large, warmed serving platter and let stand 10 minutes before carving. Serve garnished with the dill. Reheat the reserved pilaf with a tablespoon or two of hot water to moisten. Fluff with a fork and simmer until heated through. Serve in a separate dish for second helpings, accompanied by a bowl of chopped dill.

Georgian Cheese Bread (Khachapuri)

twelve servings

Dough:
½ cup lukewarm milk (110° to 115°)
1 package active dry yeast
Sugar
1½ cups all-purpose flour
1 teaspoon salt
4 tablespoons butter, softened

(Continued on page 282)



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By Joan Alleman Rubin

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A white pillared mansion, rising out of Mississippi River mist. . . . The Vieux Carré, with little buildings all shapes and sizes—and suddenly an iron gate that leads to a quiet green courtyard with a crumbly stone fountain. . . . Tourists, swarms of them—the men, uniformly short-sleeved, wash-and-weared, and as inseparable from their cameras as samurai from their swords; the women, in those bright-colored synthetics unique to Southern and Western cities. . . . The fattest oysters anywhere, way beyond plump, virtually obese. . . . Bourbon Street—all that great gaudiness now commercialized, sad, like seeing Josephine Baker at her last concert. . . . The mournful cry of a street vendor, *"Fleurs pour le mort"*—straight out of Tennessee Williams. . . . A sign, tacked to a tree in the Garden District, with a crown and an arrow that points to the residence of a Mardi Gras queen. . . . A marching band led by a high-strutting marshal twirling a frilly red umbrella—cliché, but nevertheless unforgettable. . . . The special crooning way the natives pronounce the name of their city—sort of "New Onions," if the first "n" were an "r."

It's a distinctly "un-American" city. Granted there's been progress of sorts—that gigantic sports complex The Superdome dominates the skyline the way the Parthenon does in Athens, and the world's longest bridge runs over Lake Pontchartrain. But, still, what is one to think of a U.S. city where so many citizens have names like Dupré, La Pere, and Arnaud; where the streets are called Frenchmen, Desire, Good Children; where "society" has to do with ancestry, not money (a hard-up "old family" might well borrow $20,000 so a daughter may have the proper gowns to be a Mardi Gras queen); and where a fast-food breakfast is not Eggs McMuffin at the corner McDonald's but chicory-flavored coffee and beignets (square doughnut puffs in a blizzard of powdered sugar) at the two-hundred-year-old French Market.

Then there's the inordinate friendliness of the place. You have the feeling that everyone is sincerely glad to see you, truly hopes you'll have a good time and come back soon. Even the cemeteries are friendly. Tombs are built above ground, since most of the city is below sea level; and they give the reassuring impression that when one dies in New Orleans, one simply changes residences.



St. Charles Avenue line, last of the now vanishing streetcars in New Orleans, a twenty-five - cent rail-ride past the neo-classic houses of the Garden District, taking you to Tulane and Loyola U's, Audubon Park

New Orleans quick breakfast: not Eggs McMuffin but chicory/coffee, "doughnuts" with four corners

No-stress sight-city, amiable and compact

It's easy to be a tourist in New Orleans. There's a sort of Disneyland spirit of helpful organization without the park's cloying contrivance. Much of your sightseeing can be confined to the French Quarter, a relatively small area settled in the early 1700's by the Creoles (never mind what "Creole" means in the rest of the world; in New Orleans, it is a person of French and/or Spanish descent). The Quarter has narrow streets and banquettes (that's what sidewalks still are called), low wooden buildings with funny roofs and chimneys and distinctive iron-trellised balconies.



The "azutea," open second-story porch, is unique Spanish detail of French Quarter perfume shop/museum, 250-year-old Casa Hove

The best way to see the Quarter is on foot, and the city fathers have cooperated with the continual walkabout by banning cars from Royal Street during the day and from Bourbon Street at night.

Royal Street is for shoppers and/or browsers. There are lots and lots of shops, most of them small, selling antique furniture, hard-to-find brass, old books and prints, marine antiques, coins from pirates' loot, boutique clothes, jewelry, and candy—including, of course, the ubiquitous Louisiana pralines.

Bourbon Street is monumental honky-tonk; even without automobiles, it manages some pretty impressive traffic jams. That's because nearly everyone feels compelled to stop to peer into all those seedy clubs that promise topless and/or bottomless attractions of one or more sexes, or to pause at an open doorway to listen to a Dixieland combo playing "Little Liza Jane."

The historic sites in the French Quarter, mostly lovely little old nineteenth-century buildings, can be picked out with the help of a guidebook on sale everywhere—*Visitors Guide: Walking Tour Thru Old French Quarter*—or of a free booklet from the Great-

(Continued on page 272)



The Egghead

Was it only a couple of decades ago we dubbed our intellectuals eggheads?

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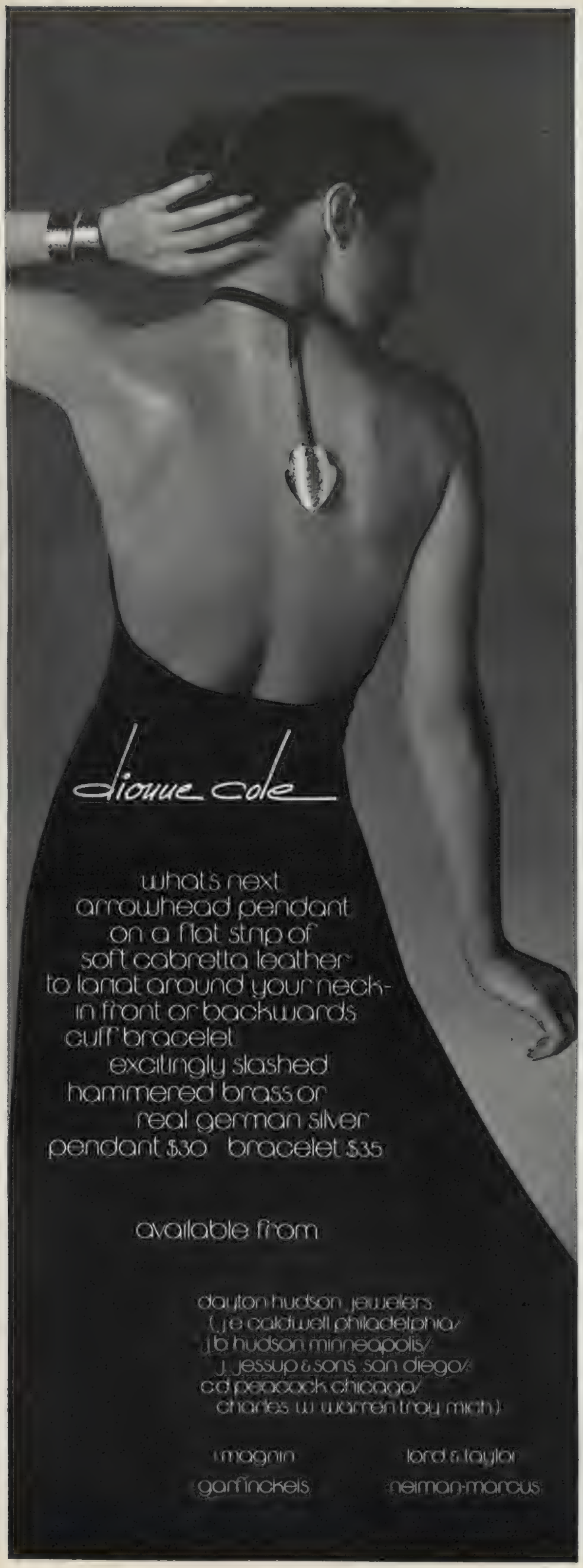
Remember Eggheads can get to be pretty heady.

To make an Egghead put 1½ oz. Smirnoff, 4 oz. orange juice, and 1 egg into a blender. Mix and pour into a tall glass with ice.

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CONTINUED FROM PAGE 270

er New Orleans Tourist and Convention Commission, 334 Royal Street. . . . You'll come away from there laden with brochures on what to see and do. You can also walk the Quarter with a tape recording as your guide. *Tour-Settes* can be bought at Spring Fiesta Headquarters on St. Ann Street or at the Bourbon House of Gifts on Bourbon Street.

No matter what "Creole" means elsewhere, in New Orleans, it is a person of French and/or Spanish descent



Planned in 1718 by Aldrien de Pauger, Jackson Square: the lively French Quarter's soothing center, ringed by America's first cathedral, St. Louis, The Cabildo and The Presbytere

The eastern boundary of the French Quarter is the Mississippi. That great, wide, navigable river was, of course, the reason New Orleans was so important to the French, the Spanish, the South, and finally the U.S.A. (Take a boat cruise, and you'll get a sense of what an impressive port New Orleans was and is.) And it's no accident, either, that the French Market is located almost on the river's banks.

The Market has undergone some extensive renovation, but there's plenty of color left. Those endless stalls have the most magnificent array of produce—good enough to eat . . . and eat . . . and eat. (Note: Appetite aroused, try the elegant new Moran's Roman restaurant close by; or, for more modest fare, Jack DuArte's Bistro.)

Near the French Market is Jackson Square. The Square was originally set aside as a drill field, but a governor's daughter with an eye for the better things put in the present-day gardens, walks, benches, and fence. The statue of Jackson (the first equestrian sculpture with two legs unsupported) came later.

The Square is surrounded by large historic buildings: St. Louis Cathedral, built in 1794 and the oldest cathedral in the U.S.; The Cabildo and The Presbytère, two similar buildings that were once government buildings and are now museums; the Pontalba Building, believed to be the first apartments in the States. The iron fence that encloses the Square forms an open-air gallery for the Quarter's artists.

My own favorite sight in the French Quarter is "The Haunted House," because the story told about it is so typical of the New Orleans' way of fictionalizing fact. . . . In 1831, the house was owned by Delphine LaLaurie, a lady fond of throwing parties, though the continued gossip that she mistreated her slaves led to some regrets—not from the lady herself but from her invited guests.

One night, the LaLaurie house caught fire, and when the neighbors entered to save it, they found seven starving slaves chained up in the cellar. Horrified, the firefighters wrecked the house. "And though it was later restored—many say the tortured souls of those unhappy servants still haunt it"—so say the guidebooks.

Sights to see outside the French Quarter: There's The Superdome, the fifty-two-acre sports center referred to by some local residents as "the superdoom," since the original $80 million price has mushroomed (in view of the architecture, the word is used advisedly) to $200 million. Tours of the complex begin at 10:30 in the morning and last about half an hour.

Of course, you'll want to see the Garden District, the beautiful old residential neighborhood with

(Continued on page 274)

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CONTINUED FROM PAGE 272

houses that reflect the splendor of the antebellum South. The Garden District was the "uptown" area where the wealthy Americans built their homes after having been snubbed as "Johnny-come-latelies" by the aristocratic Creoles who lived mostly in the Vieux Carré.

You can peer at their houses from a streetcar, which runs the full length of St. Charles Avenue. So you know what you are seeing, be sure to pick up an informative pamphlet called *Trolley Tours* in a N.O. bookstore.

Plantations—there are lots of them worth seeing in the vicinity of New Orleans; and several—for example, Elmwood Plantation and Tchoupitoulas Plantation—have been converted into restaurants.

Where to stay: places and prices

Although New Orleans has some beautiful hotels outside the French Quarter (e.g., the Pontchartrain, The St. Charles Downtowner, the Fairmont), for a tourist who wants to see a lot in a little time, it makes sense to stay in the Quarter.

The Royal Orleans ($51 to $60 for a double room) is unquestionably the most beautiful and gracious of the large hotels—equivalent, perhaps, to the Ritz in London or New York's St. Regis.

From New Orleans' Best Restaurant Contest: complete winners list—your guide to Louisiana's chosen eating

The Royal Sonesta, another large, luxury hotel in the Quarter ($45 to $65) has particularly lovely gardens and patios. The Sheraton-Château LeMoyne ($38 to $48) is smaller and quite attractive. (Prices slightly higher at Mardi Gras, New Year's.)

The Bourbon Orleans Ramada ($32.50 to $36.50) is a sort of motel tacked on top of a historical building, the site of the Quadroon Balls where in the mid-1800's beautiful mulatto girls would be presented by their mothers to aristocratic Creoles as potential concubines. Many duels were fought for the honor of these beauties in St. Anthony's Garden, which you can see at the end of the street.

One of my favorite hotels in the Quarter is the St. Louis. It's small, luxurious, and new. But it has been constructed with such a careful eye toward eighteenth-century perfection that I defy you to judge its true age, which is two years, not two hundred.

In the French Quarter, speak first of food

Indicative of the local priorities is the fact that many of the famous buildings in the French Quarter were once or are now restaurants. In one, presumably, the first cocktail was concocted. Another is credited with the serving of the first noonday meal by a public eating house. Antoine's, Arnaud's, Brennan's, Court of the Two Sisters—all famous restaurants—occupy historic landmark buildings.

New Orleans is a city where controversies over which are "the best restaurants" are far more heated than arguments on foreign policy, local taxes, politics, or religion. There's even a Best New



Easy-goes-it way to see 18th century in the French Quarter; horse-drawn carriage's driver is an inventive "oral historian"

Orleans Restaurant Contest. Last year more than 41,000 votes and write-ins were cast. The undisputed winner came out to be Le Ruth's, a restaurant across the River in Gretna, an area which strikes a tourist as a somewhat remote part of town.

Owner-chef Warren Le Ruth is a local boy whose cooking is described best as French Creole Grand Cuisine, basically an adaptation of French "haute cuisine" to Louisiana produce—shrimp, oysters, squash, tomatoes, rice, fruits, etc. Just add a sprinkling of Spanish and Chickasaw Indian influences and you've got it.

A list of the runners-up in this contest is probably as good an indication as any of the best places to dine while you're in New Orleans: Elmwood Plantation, Brennan's (especially for breakfast), Bon-Ton, Christian's, Maison Pierre, Commander's Palace, Masson's, Le Petit.

Reservations at all these restaurants are advised. One other thing: the dress code in this city

(Continued on page 280)

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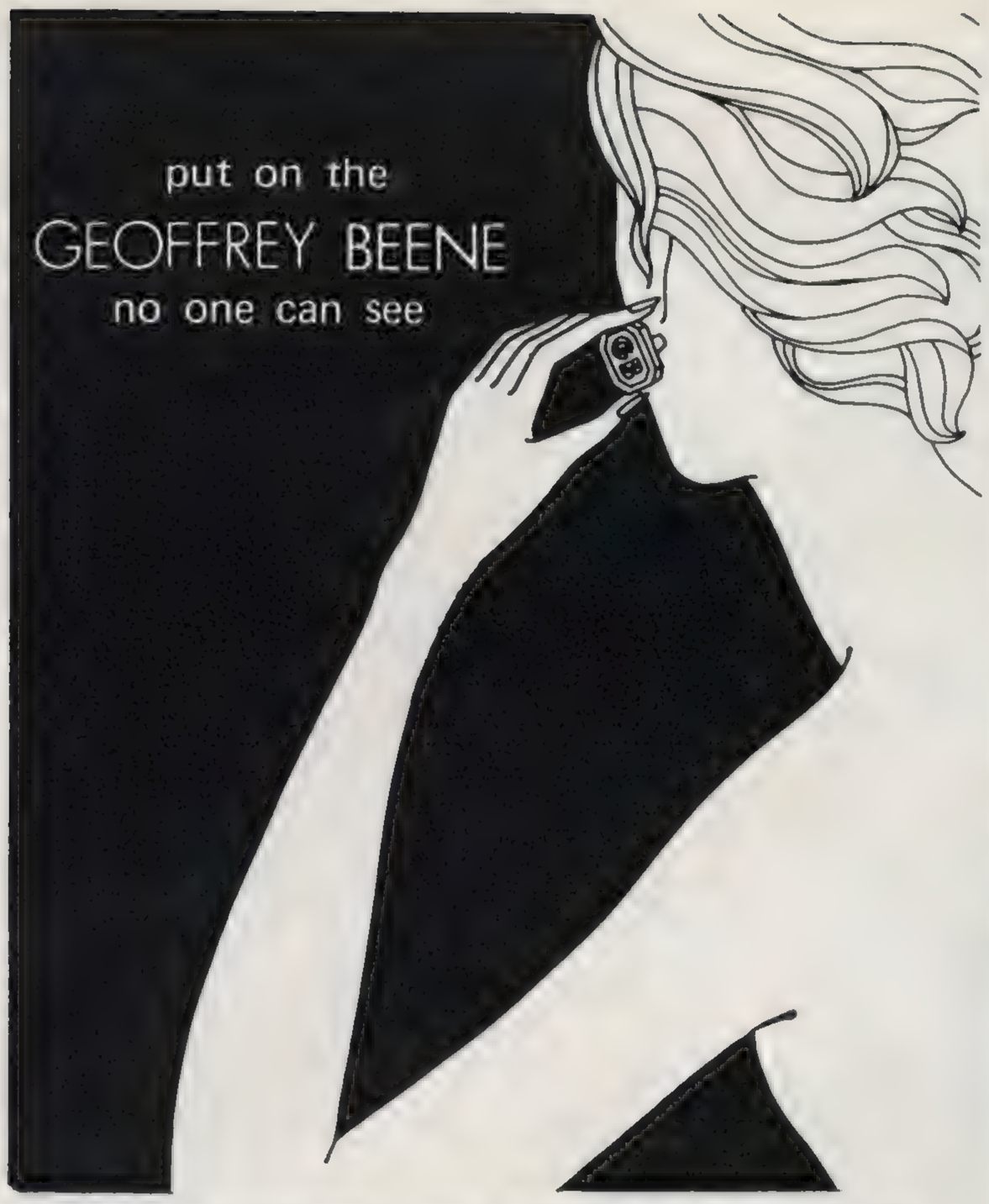
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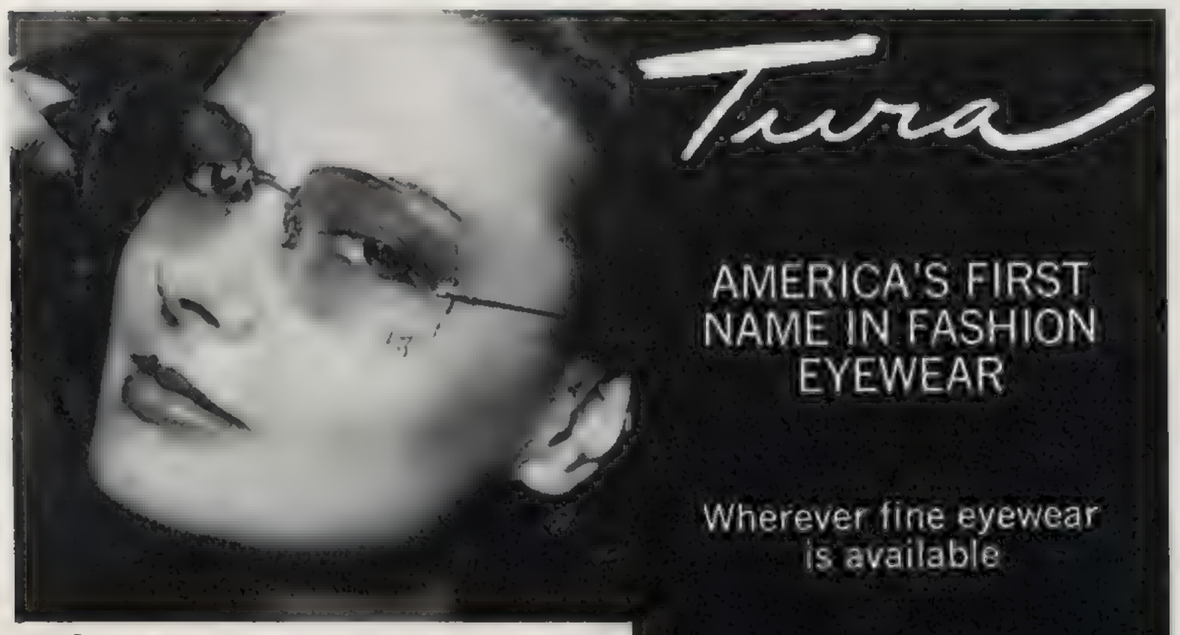
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Vogue Travel

By Eileen Simpson

Bath time in Istanbul, where the towels are really Turkish

After a day of padding around chilly Istanbul mosques in stocking feet (one leaves one's shoes at the door), and trudging through the narrow, muddy streets of old Stamboul, my husband and I agreed that if ever there was a time to try a Turkish bath this, surely, was it.



Today in Turkey, water is still a universal soother; the public baths have kept many sybaritic aspects of this bathing scene from eighteenth-century Constantinople

ENGRAVING BY R. DE LAUNAY LE TENME FROM A PAINTING BY LE BARBIER D'OHSONN; RODNEY SEARIGHT COLLECTION. COPYRIGHT, JOHN FARQUHARSON LTD.

"She was built like a Hittite Mother Goddess, as was plain to see: she was naked to the waist"

I had read about the baths before going to Turkey; but it was on a tour of Topkapi Palace, during which we were shown the baths in the harem, that I, who in my workaday life rarely have time for more than a rapid shower, felt a twinge of envy for the otherwise unenviable women who had the use of such luxurious facilities and I determined to squeeze into my round of sightseeing the sybaritic pleasure of a Turkish bath.

Since every quarter of Istanbul has its *hamam*, as the public baths are called, the question was: which one to visit? Bob, who is an architecture buff, had no interest in the modern and clinical looking *hamam* within walking distance of the hotel, the favorite, we were told, of the local bourgeoisie. He had read of one built in the sixteenth century by the great architect Sinan (builder of many of the mosques we'd visited in the morning) and restored in the eighteenth century by Sultan Mahmud I. Yes, the concierge at the hotel said, the Cagaloglu Hamami was still in operation. And unlike most of the other baths, which have a ladies' day only once a week, Cagaloglu has separate (if, as I discovered, not quite equal) facilities for women.

A taxi dropped us outside an unprepossessing façade on a dark street behind Santa Sophia. To the right were small shops—a grocery, a fruit stand, a bakery, its windows full of round pans of baklava. To the left, a somber café where old-style Turks somberly smoked their narghiles. A boy, rushing past us with a tray of steaming glasses of tea, stared, wondering how we'd strayed from the tourist track.

Inside the "hamam," cots and clogs

The porter at the entrance to the public bath understood from what Bob said that I, too, was a customer. He led me around the corner to the women's entrance, shouted something through the door, smiled at me encouragingly and motioned me to enter. I stepped into a dimly lit square room, which was, as far as I could make out, empty. As I waited for someone to appear, I took in that I was in the *giyinme odasi*, or dressing room. Around the walls were booths made of wood with glass doors. Peeking through a door that was ajar, I saw a narrow cot with a leather-covered mattress and a wedge-shaped leather pillow (much like

(Continued on page 278)

1000 A.D. Ancient Chacmool offered sacrifice to the sun.

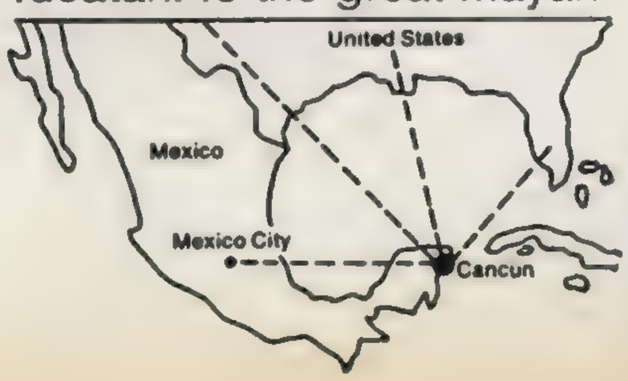
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1975. Sun worshiping on Chacmool Beach, Cancún.

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those used in analysts' offices). On the wall was a metal hanger and on the floor a pair of wooden clogs, less elegant but similar to those, inlaid with mother of pearl, I'd seen in the harem. Near the entrance was a sort of office with a kerosine stove on which rested a kettle so battered it might have seen service since the days of Sultan Mahmud I.

Still no attendant. I called out a friendly American "whoohoo." Silence. After what seemed a very long time, a woman wrapped, mummy-like, in towels (Turkish, of course; they invented them) wandered into the dressing room. To my questions in English, then in French (Why hadn't I listened during the weeks before the trip when Bob played his Basic Turkish record?), she turned a deaf ear and disappeared, like a character out of *Alice's Adventures in Wonderland*, into one of the dark booths.

Feeling considerably less adventurous now than when I'd entered (and wondering if the modern bath, where there would surely have been someone who understood English, would not have been a better choice), I thought of escaping, until I remembered that there was over an hour to go to the time when Bob and I agreed to meet on the street. And the nearby café had not looked hospitable to strangers, especially female ones.

Summoning my courage, I shouted in the direction from which the mummy had come. In a few minutes an apparition entered. She was no less astonished to see a foreigner, dressed in trench coat and slacks, than I was by her costume. Or rather lack of one. She was built like a Hittite Mother Goddess, as was plain to see, for she was naked to the waist. I was rather taken aback by her dishabille until I recalled the nineteenth-century drawings of bath attendants in the harem at Topkapi. They were equally undressed, but in those days attendants were draped below the waist in what looked like white muslin, which gave a more softened outline to their generously proportioned figures than the black nylon underpants the Cagaloglu attendant had on.

If she looked, with her pendulous breasts, like a fertility symbol, she behaved like the peasant nannies I'd seen shepherding children of wealthy Istanbulers around the city. Taking me by the hand, with an I-don't-want-any-nonsense-out-of-you firmness, she led me to a booth. She indicated that I should undress and wrap myself in the towel she provided. When I was ready, she nudged me, tottering on clogs many sizes too small for my feet, into the drying-off room, where she and another attendant (indistinguishable from her except that the second wore pink instead of black nylon) carried on a high-pitched argument that I understood to go like this.

"You take her."

"Nothing doing. I'm tired. Besides, it's your turn." At the end of which my attendant, smiling at me politely as if to indicate that she felt no resentment toward me because she'd lost the round, prodded me in her bossy way into the next room.

It is here in the steam room, or *hararet*, with its deeply satisfying proportions and exquisite details, that one sees the hand of Sinan, the master architect. The room is shaped like a cruciform church—a square with four arms and four bays or niches—surmounted by a high, round dome. The dome is studded with apertures, filled with thick bottle glass colored green, blue, and amber. Grey marble covers the walls. In each niche is a white marble basin, bubbling with water like a

(Continued on page 280)



Serene water doubles appeal of two Turkish mosques: left, built by Sultan Ahmet I, seventeenth century; below, Dolmabahce—1800's.



"She ended the treatment with a few minutes of vigorous slapping"

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Vogue Travel

CONTINUED FROM PAGE 278

fountain. Under the dome, and filling the center of the room, is a low octagonal hot table of highly polished black, white, and grey marble. A room elegant enough for a palace!

My attendant, who wondered what I could find of interest in surroundings she so took for granted, led me to one of the marble basins and sloshed me copiously with warm water, the temperature of which she had tested on the inside of her arm. She elbowed me over to the hot table and indicated, with expressive gesture, that I was to lie down and relax. The marble was agreeably warm, not hot, as was the soft moist air. As I lay toasting my back, I looked up at the colored glass in the dome through which filtered the only light in the room. The only sound I heard, the solid sixteenth-century construction of the walls being proof against the frenetic Istanbul traffic, was the water bubbling in the basins and, from time to time, the high plaintive Anatolian song of the attendant in pink nylon as she wandered in and out carrying armloads of towels.

For tired feet, rough Turkish rub

Soothed by the heat, the light, and the sound, I would have fallen asleep had Nanny not decided I had cooked sufficiently. She approached me with a bath mitt and began to scrub me methodically with its abrasive surface, removing a layer of epidermis. To my travel-weary feet, she gave especially vigorous attention. The job done, I followed her back to the basin for another drenching with warm water to wash away the peeled off skin. Back to the hot table now for a thorough soaping with another mitt, this one of Turkish toweling. When I was covered with a thick white foam, Nanny began her massage. She worked first on the back of my neck, the muscles of which, I gathered from her scolding voice, were much too tight. Then her thumbs traveled down my spine, seeking out and worrying over each vertebra; after which she kneaded the muscles of my arms and legs. She rounded off the treatment with a few minutes of vigorous, circulation-stirring slapping.

Bob, on the other side of the wall, was getting considerably rougher treatment, as I learned later when we compared notes. With many more attendants on the men's side, which allows for specialization—one man to look after towels and clogs, another in charge of washing—a trained masseur gave Bob a working over, using a combination of acupressure and chiropractic. There were moments when he wished he had learned the Turkish words for "Take it easy!" or "Enough!" —especially when the masseur took to walking slowly up and down his spine. But, that evening and the next day, Bob was agreeably surprised to find that, while his orthopedist undoubtedly would not have approved of the treatment, his back felt better than it had in months.

At the end of my considerably more conventional massage, my attendant gave me a final and protracted rinsing. Then she led me into the drying-off room, where she wrapped me, head to toe, in towels before returning me to my booth. In a few minutes she brought me a cup of mint tea (the water heated in the antique kettle?) and indicated that after I had drunk it, I should lie down on the cot and go to sleep. Since a cold shower is not part of the Turkish treatment, it is important to cool off slowly once out of the steam room. I cooled and dozed for half an hour and might have overslept the time when I was to meet Bob had not another customer come in—a regular, obviously—and began an animated conversation with the attendant.

Feeling as refreshed as if I'd had eight hours sleep, I clothed my new skin, and paid for my visit. The cost? 45 liras or $3 for uniquely Turkish indulgence. ▽

Vogue Travel

CONTINUED FROM PAGE 274

is stuffy. Jackets and ties are usually required, and in some places there are raised eyebrows, if not actual refusals, at the sight of women in pants.

The average mean temperature in N.O. is 70°, but sometimes because of the humidity that mean can be pretty *mean*. Bring lightweight clothes (unless you are visiting in the dead of winter) and don't forget a raincoat or an umbrella.

In New Orleans, sample homegrown sound: jazz

Nobody's going to visit New Orleans and not want to hear "When the Saints Go Marching In" at least once. The best, the most authentic, jazz can be heard

(Continued on page 282)

Where to buy your Burberry

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House of Walsh

Asheville, NC
Bell's Traditionals

Atlanta, Ga.
Muse's

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Robert Jones Ltd.

Beverly Hills, Calif.
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The Regiment

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Charlottesville, Va.
Eljo's

Chestnut Hill, Mass.
Louis

Chicago, Ill.
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Cleveland, Ohio
The Higbee Company

Colorado Springs, Col.
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Woodhouse Lynch

Dadeland, Fla.
Jordan Marsh
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New Rochelle, NY
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Northbrook, Ill.
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Joseph Horne
Kaufmann's
Larrimor's

Portland, Ore.
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Latham House

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L. H. Rogers

San Francisco, Calif.
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Seattle, Wash.
Lady Albert
Frederick & Nelson
Nordstrom

Shadyside, Pa.
Kountz & Rider

Southampton, NY
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Springfield, Mass.
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Vogue Travel

CONTINUED FROM PAGE 280

at Preservation Hall in the French Quarter; but there is always a line to get in, and, once you are admitted, there is no food and drink, just hard benches to sit on and good music to listen to.

Al Hirt and Pete Fountain both have jazz clubs on Bourbon Street and in both places you can hear an hour of jazz and have two drinks for about $12. A favorite jazz place outside the Quarter is Lu & Charlie's on Rampart Street. The crowd is young, a comfortable mix of Black and white.

In my opinion, one of the most pleasant ways to hear jazz is to attend a jazz brunch; on weekend mornings, the Commander's Palace in the Garden District serves a delicious one in its lush patio. Milk punch (a New Orleans' specialty), oyster crêpes, and a Dixieland combo playing "Just A Closer Walk With Thee," and "Do You Know What It Means To Miss New Orleans"—what could be nicer!

Marching, floating, Mardi Gras madness

Mardi Gras ("fat Tuesday"—the last chance to revel before the fasting of Lent starts on Ash Wednesday) began as a private party two hundred years ago when an organization of aristocratic Creole gentlemen (the Mystick Krewe of Comus) decided to throw a ball for themselves and a street parade for the neighborhood. The custom caught on; and, today, there are so many Mardi Gras balls and parades that they begin two full weeks before Lent.

Being on the "inside" at Mardi Gras is still the most fun; though, of course, a million people who don't know a soul in New Orleans attend just for the spectacle. And it is some spectacle—high-strutting Dixieland marching bands, elaborate floats, and Mardi Gras queens (generally local debs in white dresses with stiff stand-up collars and trains, in Victorian days, so heavy that the young women frequently came away with bloodied shoulders).

Seeing New Orleans at Mardi Gras is a little like meeting an attractive, generally well-behaved young woman on a once-a-year binge. That's not to say she won't be fun; it is to say you'll be sharing her attentions with a lot of other people. If you don't mind that, by all means go, but plan well ahead. ▽

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Peasant Stripe comforter and pillow sham. The country look in multi color. Filled with polyester by KODEL®

Vogue Food

CONTINUED FROM PAGE 265

Cheese filling:

1 pound mild Muenster cheese, grated
1 tablespoon butter, softened
1 very small egg
1 egg, lightly beaten (for brushing pastries)

Pour ¼ cup of the milk into a small bowl and sprinkle with the yeast and ¼ teaspoon sugar. Let the mixture stand 2 to 3 minutes, then stir to dissolve the yeast. Place the flour in a large bowl. Make a well in the center and add the remaining milk, yeast mixture, 1½ teaspoons sugar, salt, and butter. With a large spoon stir the center ingredients together, then gradually blend into the flour. Beat until the ingredients are well blended and form a dough. Knead the dough vigorously on a lightly floured surface 10 minutes until it is smooth and elastic, sprinkling with a little flour if necessary to keep it from sticking. Form into a ball and place in a lightly oiled bowl. Dust the dough lightly with flour. Cover loosely with a kitchen towel. Leave to rise in a warm place (85°), free from drafts (such as an unlit oven with a pan of hot water on the bottom rack), about 45 minutes or until doubled in size.

Punch down the dough and leave to rise a second time another 30 minutes or until it again doubles in size.

Meanwhile, prepare the cheese filling. In a large bowl combine the cheese, butter, and egg. Beat vigorously with a spoon until the mixture is well blended and smooth.

Punch down the dough and roll out on a lightly floured surface to about 1/16-inch thickness. Cut it into circles 6 inches in diameter. On each round of dough spread an even layer of 1½ tablespoons cheese filling in an inner circle about 3 inches in diameter, leaving a 1½-inch border uncovered. Draw the edges of the dough up over the filling into the center, covering it and forming 6 even pleats, making a hexagon-shaped pastry. Pinch together the edges of the dough that meet in the center. Arrange the pastries side by side on a buttered baking sheet. Brush with the beaten egg. Allow the pastries to rest 10 minutes, then bake in a preheated 375° oven about 25 minutes or until golden brown. Serve warm.

(Continued on page 284)

photograph by David Hamilton



Lalique Crystal Flacon

"Farouche"

The perfume created by NINA RICCI, Paris
for all the women you are.

CONTINUED FROM PAGE 282

Pumpkin with Apple

four servings

1½ pounds pumpkin, peeled and cut into 1-inch squares
1 large tart apple, peeled, cored, and chopped
⅓ cup sugar or to taste
½ cup water
4 tablespoons butter
Salt to taste
½ cup finely chopped toasted walnuts
Cinnamon

Place the pumpkin and apple in a heavy saucepan. Sprinkle with the sugar. Add the water, butter, and salt. Cover and cook over moderate heat until the pumpkin is tender, stirring occasionally and adding more water if necessary. Transfer to a heated serving dish. Sprinkle with the walnuts and cinnamon and serve. This makes a splendid accompaniment to roast turkey, ham, or pork.

Red Beans in Plum Sauce

four servings

1 very small clove garlic
¼ teaspoon salt
Dash cayenne pepper or to taste
¼ teaspoon finely chopped fresh basil
3 teaspoons finely chopped fresh coriander leaves or parsley
3½ tablespoons Damson plum jam
¾ teaspoon red wine vinegar
1 cup dried red kidney beans, cooked, drained, and cooled, or 2 cups canned red kidney beans, drained and rinsed under running cold water

Crush the garlic with the salt. Add the cayenne, basil, and 1 teaspoon coriander and mash the mixture to a smooth paste. Combine the jam and vinegar in a small enameled or stainless-steel pan and boil over high heat, stirring constantly until the jam dissolves. Rub the mixture through a fine sieve, then gradually beat it into the garlic-and-herb paste. Add the beans and toss gently but thoroughly until the beans are coated with the plum sauce. Taste for seasoning. Cover and refrigerate several hours or overnight. Serve sprinkled with the remaining 2 teaspoons coriander.

Yogurt Spice Cake (Madzoonov Gargantag)

twelve servings

½ cup butter
1½ cups sugar
3 eggs, beaten
2 cups all-purpose flour
1 teaspoon double-acting baking powder
1 teaspoon baking soda
¼ teaspoon salt
1 teaspoon nutmeg
½ teaspoon cinnamon
1 cup unflavored yogurt
½ teaspoon vanilla

Topping:
1 tablespoon butter
½ cup brown sugar
½ cup finely chopped walnuts
¾ cup shredded coconut
¼ cup cream
¼ teaspoon vanilla

In a large mixing bowl cream the butter and sugar until smooth. Beat in the eggs. Sift together the dry ingredients. Add alternately with the yogurt to the butter mixture. Add the vanilla and blend well. Pour into a greased and floured 9"x13" baking pan. Bake in a preheated 325° oven about 45 minutes or until a cake tester comes out clean. Remove from the oven and cool.

Meanwhile, prepare the topping: Mix together the butter and brown sugar. Add the remaining ingredients and blend well. Spread the mixture evenly over the cooled cake. Place briefly under the broiler until lightly browned, watching closely to prevent burning. ▽



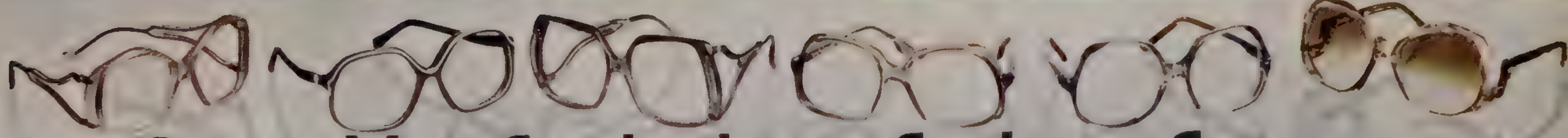
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HEALTH

Stopping a shifty flu . . . bedtime pill story . . . smiles in the sixties . . . and all the best news about the advance against cancer

FLU STOPPERS IN YOUR FUTURE

An influenza epidemic may be turned back this season through a massive vaccination program; but the A-strain viruses—which include swine flu—have a disagreeable habit called "antigenic shift," which allows the virus, in effect, to change clothes and appear as a new agent. When that happens, a new vaccine has to be developed and used.

Antiviral drugs such as amantadine hydrochloride may be used to overcome some of the problems presented by vaccines. George Gee Jackson, M. D., and Edith D. Stanley, M. D., of the Abraham Lincoln School of Medicine in Chicago, recently reported in *The Journal of the American Medical Association* about amantadine's effectiveness in both preventing and treating flu. Chemical relatives, called analogues, of the drug are being developed; and virus fighters of other types, such as drugs that stimulate the body's immune defenses, are in the offing.

Dr. Jackson and Dr. Stanley foresee the antiviral drugs being used to protect the patient during the two or three weeks required for a flu shot to "take." Others, who cannot be vaccinated at all because of sensitivity or chronic diseases, could be protected by drug treatment during an epidemic.

TIN GRINS FOR THE SIXTIES SET

You soon may be seeing grandparents with braces on their teeth, according to National Institute of Dental Research studies, University of Washington in Seattle.

It long has been believed that, between the ages of eighteen and thirty-five, the upper jawbone and the frontal skull fuse, making some orthodontal corrections impossible without surgery. But Vincent G. Kokich, D.D.S., and Benjamin C. Moffett, Ph.D., think these bones do not unite until about age seventy, and then only partially, encouraging orthodontists to attempt jawbone corrections in older people.

OLD RHEUMATIZ GOT YOU?

Rheumatoid arthritis is a painful and highly disabling disease that affects the whole system, may twist joints out of shape, send patients onto canes and crutches, into wheelchairs. This disease troubles five million people in America, many of them only in their thirties.

What can be done if you have this form of arthritis? A lot. Many arthritis victims try to fight it alone even after the condition is diagnosed; but seeking and following medical direction can prevent damage to joints and bones, relieve pain, permit a normal-as-possible life.

At the Rush-Presbyterian-St. Luke's Medical Center in Chicago, arthritis is tackled by a multi-specialist team that includes internists, immunologists, psychologists, physical and occupational therapists, orthopedic surgeons—and more. Management of the disease includes hospital treatment and continuing therapy at home. Basic recipe, according to Evan Barton, M.D., is total body rest; local rest for the inflamed part with, perhaps, a splint; physical therapy with heat treatment; and aspirin. After this, individual needs and problems come under special medical management.

"In rheumatoid arthritis, aspirin is a real wonder drug," said Dr. Barton. Taken under a doctor's special direction, often in surprisingly large amounts, aspirin acts to relieve pain, control fever, and suppress inflammation. The doctor monitors for any stomach and intestinal side effects.

Drugs, therapy, and surgery now can thwart the disabler grandma called rheumatism.

WHEN A PILL'S A PAIN IN THE GULLET

Tetracycline, a widely used antibiotic, and its close relative doxycycline are suspected causers of painful ulcers in the esophagus, three New Orleans doctors reported to fellow physicians in *The Journal of the American Medical Association.*

In the cases of three women who had taken one of the antibiotics just before sleep, each awoke with acute, burning pain beneath the breastbone, and each was found to have an ulcer partway down the throat. The ulcers were treated and healed; but the physicians, Dr. Thomas Crowson, Dr. Lionel Head, and Dr. William Ferrante, wanted to know what caused them. They dissolved the medicines in water, tested, and found the solution very acid. Their theory: capsules may have lodged and dissolved in the esophagus instead of getting safely into the stomach, possibly because the pill-taker was lying down. The acidic medication may well have acted on the throat tissues to set off the ulcers.

Recommendations: if tetracycline or doxycycline capsules are prescribed by your doctor, schedule the dose at least one hour before bedtime. And drink plenty of water to be sure the capsule is washed down.

CANCER: THE GOOD NEWS

In just five years, the gigantic National Cancer Program has achieved more in actual help to patients and prospective patients—which includes all of us—than even the most optimistic could predict back in 1971, when the NCP started. Frank J. Rauscher, Jr., Ph.D., director of the program, reported these accomplishments, among others, to the members of Congress:

- Development of anticancer drugs such as L-Pam and CMF against recurrence of breast cancer.
- Research showing simpler surgery in breast cancer may be as effective as radical surgery.
- Advances in treating bone cancers with methotrexate and an antidote, citrovorum factor, or with Adriamycin, resulting in greatly increased survival rates for patients.
- Great increases in the availability of the best treatment for childhood leukemia, a disease that once was considered uniformly fatal. And, in acute myelogenous leukemia, success in the use of immunotherapy along with drugs.
- Progress in combination treatments, such as drugs with X-ray treatment, drugs with vaccines, surgery with drugs and X-ray treatment. The combined treatments have resulted in dramatic cure rates for many types of cancer patients.
- The Cancer Program—which works to put together the talent and technology needed in preventing, detecting, diagnosing, and treating cancer—has designated seventeen Comprehensive Cancer Centers throughout the country as a national resource for research and education in the disease that occurs in one hundred forms.

IF YOUR HEAD NEEDS HELP

Did you know that the words "psychotherapist," "psychoanalyst," and "counselor" have no legal status or definition? That means just about anybody can set up shop under one of these identities with no special training or qualifications. But a person called a "psychologist" or "psychiatrist" must meet professional requirements: a psychologist holds a doctorate and has passed State Licensing Boards; a psychiatrist is a medical doctor who has also met specialty standards and passed State Licensing Boards. This and other helpful information comes from New York Consultation and Referral Service, Inc., a mental-health service staffed by qualified psychiatrists and psychologists in private practice in the New York City area. The service includes a pre-treatment consultation for selecting the participating doctor who is most suited to the patient's needs. The organization is at 130 West 57th Street, New York, N.Y. 10019.

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But, the fact is, TAB has only one skinny little calorie in 16 ounces. That's why it helps keep you light on your feet.

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I didn't always smoke Winston Longs.

I was looking for a longer cigarette. But I also wanted taste. Only Winston Longs give me both. Winston Longs have the length I like, and all the real taste I want. If a cigarette doesn't have taste, it doesn't have anything. For me, Winston Longs are for real.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

OBSERVATIONS to know about . . . fashion news, tips, what's going on . . .

THE AMAZING CHANEL . . . Photo *below*, Suzy Dyson, young European beauty wearing an **original 1958 Chanel** . . . navy and white taffeta strapless top,



enormous white point d'esprit skirt bound in striped taffeta . . . her hair à la Chanel to the white camelia tucked in a chignon . . . PERFECTLY MODERN! This, one of the 30 to 40 original Chanel's (dating from 1915 to the most recent collections) from "THE BEST OF CHANEL," a retrospective show that will tour 4 American cities to launch Chanel makeup in the U.S.A. . . . Chanel Beauty Collec-



tion, at: Saks Fifth Avenue, Beverly Hills and N.Y.; I. Magnin, San Francisco; Neiman-Marcus, Dallas and NorthPark Bloomingdale's, N.Y. In each show a few clothes will be worn by four "real-life" beauties, like those Chanel loved to use! Chanel-makeup, Dominique Montcoutois; Chanel-hair by Alexandre de Paris who sketched, *above*, the famous hair ribbons, her chignon. The Point: to re-create some of the timeless, **genius inventions** of the Great Mademoiselle Chanel!



Chanel-Evening 1926, sketch, left: red, gold, black lamé dancing dress; right, Chanel 1928; beaded cocktail dress. Both: Coll. Umberto Tirelli, Rome.



SCOOP! A sketch of one of Calvin Klein's skating costumes for Dorothy Hamill's TV special (ABC, later this year)—red-piped white cotton jersey top and shorts—*red socks for smiles!*

REMEMBER THE LADIES: A classy, gutsy exhibition by women for women about women from 1750 to 1815: everything from a sex manual to Abigail Adams' cookbook. At Pilgrim Hall, Plymouth, Mass. *(below)*, until Sept. 26. Then it travels. Next stop, Atlanta.



ELISABETH HERRIGER

ESOTERICA: WHAT TO DO WITH NAPKIN RINGS . . . FILE IN THEM!

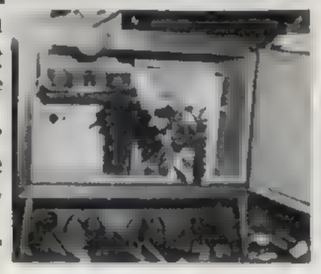


Roll special letters, documents (as you would a napkin) and slide them through. . . .

JADE ALBERT



The world is his marketplace!—Geoffrey Beene, left, whose shopping itinerary can include a London yachting club for caps, scarves; a cobbler in Capri; a man's shirtmaker in Milan (for cotton silkier than silk!), and Macy's ("Sometimes treasures are in your own backyard!"). He takes the trouble, and it shows. . . . Now, the world is his showplace—the G.B. resort/spring collection will be shown in Milan with the Italians' next month—an American designer first! . . . Below, shoes stacked under the office refrigerator. Inside, a picture-book stand-in for the fresh flowers that are part of every collection. More Geoffrey Beene, p. 304.



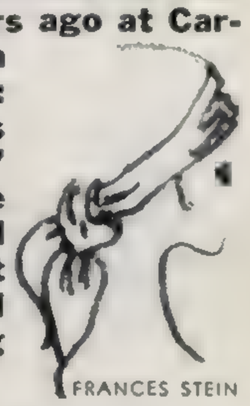
TO KNOW ABOUT: TARYN POWER, 23-year-old actress with all the charm and super looks worthy of a "fabulous father" (Tyrone Power!). . . AND THE TALENT! Now filming *Jocasta* with Sophia Loren.



NORMAN SEEFF



NICE BITS OF FASHION: Left, Karl Lagerfeld's way to wear a shirt—collar held high by a knitted band pinned with a gold safety pin (given to him by Marlene Dietrich who had it made "years ago at Cartier to close a kilt"). . . . Right: Lagerfeld's "weather idea" for Chloé: crepe de Chine scarf tied around head, soft felt hat body pulled over . . . smashing and warm!



FRANCES STEIN

LILY TOMLIN! Funny, serious, dancing, probing, chatting with a gorilla, starring in NBC-TV's 90-minute special, **People**, on August 28. May it lead to more!



Heard: "The (talking) Bird"

It's no news that we're a nation starved for heroes. Just give us someone to look up to (or at least look across at) who shows us some kind of snap, crackle, or popped promise; and we'll come running.

UPI

Now I'm not talking about the predictable, prepackaged types like the freeze-dried development of a Technicolor Robert Redford. Lately, we like to boast about discovering (rather than manufacturing) those who are *natural* shakers and makers. They have to be "born winners," seducing us simply by being themselves.

So along comes awkward twenty-two-year-old Mark ("The Bird") Fidrych—rookie pitcher for the Detroit Tigers—who manages to blow us all away with his pre-pitch psych-out performance of talking to the ball and rearranging the mound dirt. Not to mention his famous mid-game sprint-abouts to fellow players to congratulate them on their various plays with heartfelt slaps on the back.

Mark Fidrych is a strange Bird all right. Yet what's so different about being a weird bird? And why did more than half the TV viewing public turn off the Democratic National Convention coverage (which starred one of our greatest heroes—The Father-of-Our-Country Walter Cronkite) last July just to watch the All-Star Game with "The Bird" center stage, zinging a few of his famous fastballs and once again enticing us with his ball-talking routine?

The fanatic "Bird" watchers insist that they are more spellbound by Fidrych's form of concentration than by his actual playing power. But haven't we experienced that all before with sports idols?

I remember how infatuated we were when we heard that Billie Jean King meditated on a tennis ball two hours a day the month before she grand-slammed Bobby Riggs out of the court; and how impressed we were at the sight of O.J. Simpson's benching himself at time-outs simply to close his eyes and to gather his energy in a "cocoon of concentration."

What places a person on a pedestal is his/her ability to focus inward and to concentrate on the matter at hand instead of performing a tricky tap dance merely to achieve cheap charisma. So "The Bird" is big, and long may he fly or galumph his way into our hearts and minds.

Naturally, Fidrych has already signed with William Morris Agency; and, in two years or so, he will probably have us all mesmerized in front of our TV sets during commercial breaks as he endorses and carries on conversations with injector razor blades and aerosol deodorant cans.

In the meantime, I have taken to winging a few of "The Bird's" techniques. I've tried talking to my plants and to my Cuisinart Food Processor and patting my kitchen floor. Unfortunately, the results only echo Lerner and Loewe's tune "I talk to the trees/But they don't listen to me."—BLAIR SABOL

Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothing or the confidence born of wealth.

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Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it has for so very many years on the continent.

Today, the entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

Super Hydratante B21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated, Super Hydratante works to balance the moisture level of your skin and to impart a radiant glow to your complexion. 1.76 oz. $45.

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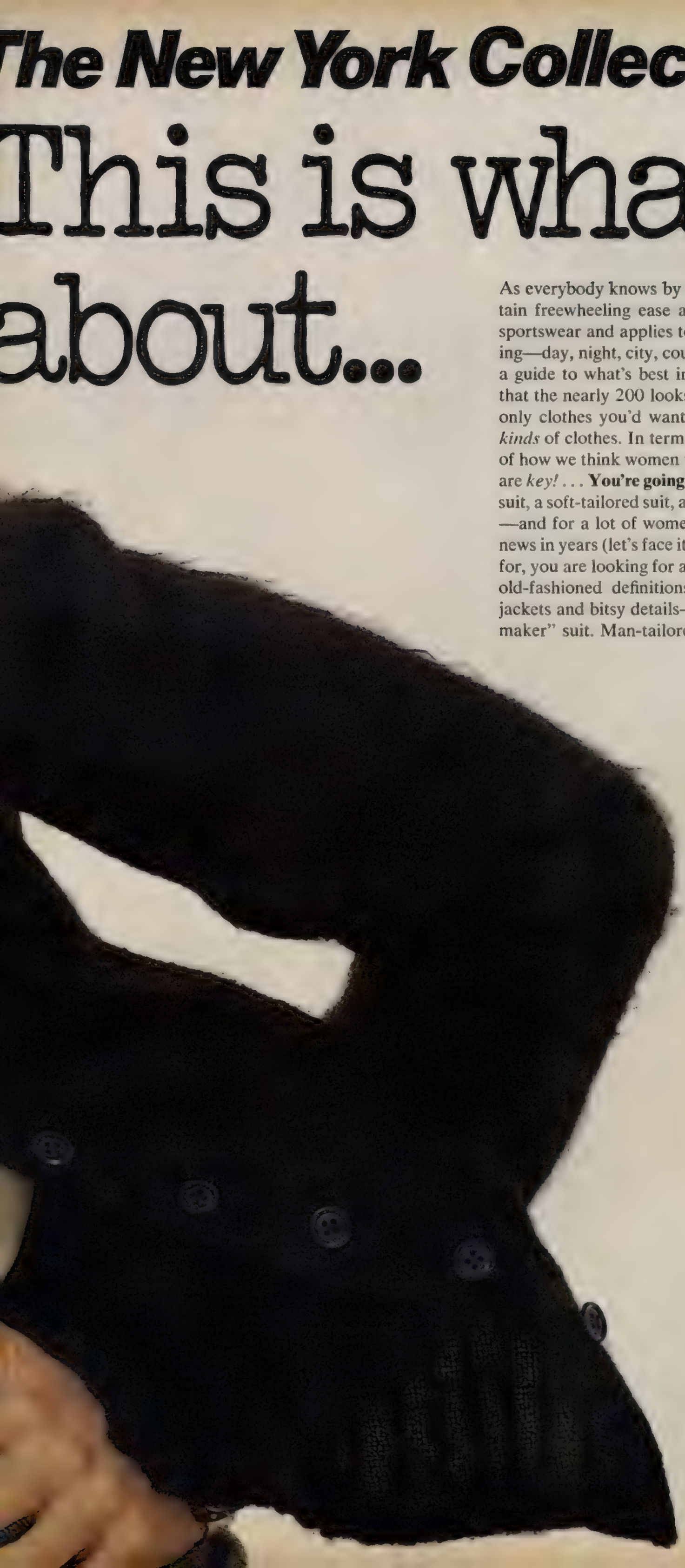
There is casual... and there is a difference

Let's start with a fact you already know. And that is: for any woman today—no matter who, where, when, why, or how—there is a way of dressing, and casual is it. . . . We say this advisedly, knowing that a lot of women are going to say right back, "It's their sweater-and-pants number again." Which it is, sometimes. It is also, sometimes, a little dinner suit of magenta moire . . . or a fur blouson . . . or a black strapless dress at night that's like wrapping yourself in a thin velvet towel. In short, we're saying—and probably not for the last time—that casual isn't just another word for sporty clothes or for any single category of dressing. It is the modern word for *every* kind of dressing, and the one that gives you the most accurate picture of what the Fall/Winter New York Collections are all about, whether you're talking about the out-and-out sportiness of a Calvin Klein suit that you buy in pieces or a soft little city turnout that comes already put together from a Mollie Parnis or an Adele Simpson. The point is, it isn't leather buttons or suède elbow patches that make a thing casual—you will never find them at Parnis or Simpson, or at countless other designers who are working within the modern definition of casual. What you will find—all over the lot—is an attitude about women and dressing that has to do with ease and freedom and simplicity. No designer worth mentioning today, no matter how conservative, is doing "dressmaker" suits or dressy dresses or the coats that used to make women look as though they were hermetically sealed into stiff woolen houses. Nobody is sticking on little do-nothing details in the hope they'll be taken as evidence of quality. Quality doesn't wear disguises anymore: a thing is good or it isn't, and you know it right away—there is the feel of the fabric in your hand, there is the impression of line and color; everything else has been eliminated. . . . And something very interesting is happening in the process: Everyone is looking younger. We're not trying to put one over on you—and we're not trying to do another "youth quake." It's just fact: ease and simplicity have always been youthful. Overdressed—anything formal, rigid, heavy—has always been aging. It's like teased hair versus loose, moving hair or heavy makeup versus makeup that shows skin—there's no life to it. And there is no reason for it—not for teased hair, not for heavy makeup, not for stodgy clothes. In 1976, without even venturing into the world of separate sweaters and pants, it's possible for any woman—of any age, size, shape, or taste—to pick up on the same freewheeling mood of casual dressing. . . . And we've edited this entire New York Collections report to show you how . . . beginning next page.



This is what it's all about...

As everybody knows by now, casual is the base. Meaning, a certain freewheeling ease and simplicity that comes out of classic sportswear and applies to every area of modern American dressing—day, night, city, country. This Collections report is edited as a guide to what's best in each of these areas—we're not saying that the nearly 200 looks we're showing you in this issue are the only clothes you'd want to own for fall, but they are the only *kinds* of clothes. In terms of line, color, texture, mood—in terms of how we think women would really like to look this year—they are *key!* . . . **You're going to be seeing a suit again**—a man-tailored suit, a soft-tailored suit, a suit that's assembled like separate pieces—and for a lot of women this is the best single piece of fashion news in years (let's face it, if pulled together is what you're looking for, you are looking for a suit). One cautionary note: don't accept old-fashioned definitions. Soft-tailored does not mean draped jackets and bitsy details—there is nothing casual about a "dressmaker" suit. Man-tailored doesn't mean going back to exaggerated shoulders and nipped waists . . . or solemn colors and hard-finish fabrics. Think soft wools, soft, heathery tweeds and gentle, neutral colorings. (This kind of coloring goes right across the board for day; colorful color is prettiest in slices—a slice of pink turtleneck under a blonde-beige raincoat, a red pullover under a tweed jacket, Burgundy ribbon ties *(Continued next page)*



The suit as a sweater and skirt

This little John Anthony turnout is doing a lot of our work for us: the brown mohair cardigan, the tweed wrap skirt, the beige crepe de Chine blouse—the whole thing is giving you an instant picture of what casual day-dressing is all about. We don't have to say ease or simplicity; we don't have to remind you of the moveability of good, separate pieces in good classic colors and textures. This says it all—in the most modern, attractive way. Sweater, of mohair, wool, and nylon (Franetta fabric), about $200; wool tweed skirt (Anglo Fabrics, loomed in America), about $120; blouse, of polyester (Kabat Textiles), about $86. At Saks Fifth Avenue; B. Forman; Marshall Field; Neiman-Marcus; Frost Bros.; Neusteters; Bullock's Wilshire. . . . **The makeup** we like with this range of beige-to-brown coloring—by 'Ultima' II Charles Revson—Almond Cocoa Patina Shadow and their Super Luscious Lipstick in Wineapple. Accessories, next to last page.

HAIR, CHRISTIAAN; MAKEUP, ARIELLA AVEDON

This is what it's all about...

(Continued) on a shirt of silver-grey crêpe de Chine. Evening is another story . . . we're coming to it.) . . . **The new pants are narrow,** and the cut is straight up and down—i.e., no narrower at one point on the leg than another. It's a clean, racy line, and you feel the trimness instantly. . . . **Newest place to find good country/weather gear:** this season's New York Collections. And when we say good, we mean good—the parkas and ponchos, the Shaker-knit sweaters and corduroy jeans—all the no-frills, straightforward stuff that you keep hoping will come in your size when you order from the catalogues. It is all around this year. And it fits. And it works. . . . **There is a jacket**—a tailored jacket in a soft, beautiful tweed—like a man's sports jacket (i.e., small shoulders, small, perfect lapels, shaped but easy waist, length to the top of the leg). You buy it as a separate piece, or you buy it as part of a suit and use it separately—over pants, over jeans, over skirts; over heavy turtlenecks in the country, over crêpe de Chine shirts in town. In other words, you wear it a *lot* (and the more you wear it, the more you'll like it—one of the things that makes good tweeds worth the price of admission is how lovely they are when they've been knocking around for awhile). If you're into the pieces-and-sportswear life at all, don't miss it. **And if you're one of those women who is happiest in a dress,** go for a slim wool shirtdress in a neutral color—and slip it under a tweed sports jacket. It's the best of both worlds. . . . **This year's other great over-everything jacket to own is the blouson.** Almost every designer did one—in fur, in suède, in corduroy, in plaided cashmere, in quilted poplin, in mohair, in blue-jeans denim—and everyone showed it over narrow pants or narrow skirts (to put width or fullness below a soft little blouson is to throw the line right out the window). . . . **Anyone who makes a point of collecting separate tops has lucked into it this fall**—they are all *(Continued on next page)*

The whole picture...

Look by look, the key categories, *right:* **Easy glamour at night** . . . meaning, **1.** A slide of scarlet—robe-dressing at Fernando Sanchez. **2.** Simple, narrow straplessness—Morty Sussman for Mollie Parnis Boutique. **3.** Beautiful color!—Halston's periwinkle silk pyjama. **4.** Casual luxe/Calvin Klein-style—hooded black cashmere sweater pulled over long black pleats. **5.** Black lace over black at Halston. **Slices of color everywhere!** . . . at Ralph Lauren, **6,** quilted play gear in Crayola colors. **7.** At Calvin Klein, anything from a swirl of tartan over black to, **8,** soft yellow Shetland under tweeds. **9.** At Fernando Sanchez: zingy red wedges! **10.** Extra-pretty: jade edging lavender—Richard Assatley for Gino Snow. **Every degree of covering,** every kind of slip-slide-y coat, from balmacaans—vicuna at Geoffrey Beene, **11,** and Shetland at Calvin Klein, **12**—to knockout ciré raincoats, **13,** at Geoffrey Beene. **14.** The longer, bulky fur jacket—Geoffrey Beene's "parka." **15.** The swing of a loden coat at Originala by Jacques Tiffeau. **Country gear,** really-rugged to real-weather . . . **16.** Ralph Lauren's pile-lined storm coat. **17.** Halston's fur-trimmed Ultrasuede parkas. **18.** The red flannel shirt updated—Kasper for J.L. Sport. **19.** The ciré balmacaan-slicker at Cinnamon. **20.** Casual-country at Calvin Klein: crewneck, jeans, smashy tartan blanket-coat. **21.** Classic-country at Ralph Lauren: argyles, knickers, tweeds. **Tailoring**—especially jackets, key for fall. **22.** John Anthony's soft, perfect jacket-and-trouser suit. **23.** Man-tailored camel velvet at Blassport. **24.** Classic sportswear-tailoring at Anne Klein. **The suit—key! 25.** Super-simple, super-soft at Halston. **26.** The suit that's put together like separates—Geoffrey Beene. **27.** The dinner suit—Burgundy velvet at Mollie Parnis Couture. **28.** Tailored grey flannel—the double-breasted suit at Adele Simpson. **Dinner-casual!**—the dash of sportswear-dressing at night. **29.** Soft-tailored white flannels at Blassport. **30.** Halston's simple black pants-dressing—plus fur. **31.** The casual dinner suit at Gloria Vanderbilt. **Tops to collect . . . 32.** A shot of red at night!—Kasper's tunic for Joan Leslie. Blousons, every way: **33.** Betty Hansen's soft blouson-sweater; **34.** Calvin Klein's fur blouson-jacket. **35.** A duffle-sweater—Victor Joris. Vests to collect!—**36.** Blassport's grey flannel sleeved vest. **37.** Geoffrey Beene's fur bolero. **38.** Kasper's sweater-vest. . . . **39.** Collector's items—Mary McFadden's hand-painted silk tunics.



Tailoring!

The suit=key!

Dinner-casual!

Country gear

Every degree of covering

Tops to collect

The New York Collections/Fall '76

This is what it's all about...

The tweed sports jacket—to wear over everything

If you had a nickel for every woman who is going to want to jump into this Bill Blass suit—our cover suit!—you'd be rich. It's got everything!—the un-mannish man-tailored jacket in a beautiful peach-and-beige tweed; the narrow grey wool flannel pants; the softening touch of a pale-grey silk crepe de Chine shirt. When you put this suit into your wardrobe, everything here is going to work with everything there. And we're not just saying this to take the edge off the price tag—these pieces do a lot of moving around. Three-piece suit (jacket, Harris Tweed by St. Andrews), about $870. At Saks Fifth Avenue; Nan Duskin; Hutzler's; O'Neil's; Stanley Korshak; L.S. Ayres; Dayton's; Swanson's; Balliet's; Neiman-Marcus. Accessories, next to last page.

(Continued) over the place, and they are super! Little vests are super—little fur vests, little knitted vests in gold at night (you could use one of these the way you would for day—with a pale tweed jacket and pale, solid-color pants; the gold vest—plus a satin shirt—turns the look for evening). *N.B.* Don't let anyone talk you into one of those suit-with-a-vest routines—a take-off on men's clothes



The tailored tweed sports jacket at Ralph Lauren—worn over a narrow wool challis shirtdress.



John Anthony's sweater-and-pants dressing, with crêpe de Chine blouse—under a pinstriped coat



Ralph Lauren country/weather: overshirt, knickers, cowboy boots—and a big, bundle-of-fur coat

is *not* what it's all about! . . . **In the world of big-time coverings**—by which we mean things that cover other things—three standouts: 1) **The duffle coat,** which is to coats what the sports jacket is to jackets—a symbol of what's best in sports-clothes dressing. Don't doubt it if it doesn't have toggles or a hood. If it has the loose, comfortable, slip-in-and-out-of feel of a duffle—and you like the feel of it—it's a duffle. And you'll go on liking it for a long time. 2) **The silk raincoat**—the thin, unlined shell of a coat that puts a whole new reading on practical luxe. What you have when you have it is: a rain-non-rain-seasonless coat that is light enough to slide over a fur liner (you'll see it that way often), and with such easy allure you could find yourself wearing it all the time—it's one of those rare coats that really works day and night without looking as though it's working overtime. 3) **The fur jacket—the longer, bulkier fur jacket.** If you're in the market for a fur coat, think about it: it has the presence of a fur coat and the proportions of a jacket. Translation: it will go over anything narrow any hour—short skirts, long dresses, pants, *(Continued on next page)*

AVEDON

The longer fur jacket—to wear all the time

This is the news—this long, silky, bulky, beige-y skunk cardigan that Geoffrey Beene did for HBA Furs. And not only because it's one of the best new looks of a fur jacket. It's that when you combine this ease and proportion of jacket with this softness of fur and coloring, you are as close as you'll ever come to a perfect, all-purpose covering—you could hack it around all day over pants and skirts and slide it over something long and silky at night. It's wonderful all the time! Of beige-dyed skunk, about $1,395. At Bonwit Teller, N.Y. and Chicago; Jerome Wolk, Jr. Furs, Pittsburgh; Saks-Jandel; Rich's; Dayton's; Swanson's. . . . Makeup keyed to the coloring on both pages (which means it goes with a lot of what you'll be wearing this fall): Softspoken Rust on the lips and Sweet Ginger Eyeshadow Powder with a slight shimmer of Glazed Plum—all from Helena Rubinstein's Skin Life Deep Moisture Collection. Accessories, next to last page.

HAIR, CHRISTIAAN. MAKEUP, WAY BANDY.

This is what it's all about...

(Continued) pyjamas. Dollar for dollar, it is a lot of value —and a lot of fashion! —for your money. . . . **When you come to easy-evening (code name for restaurant/theater/cocktails),** you come to one of the very nice consistencies in this year's Collections—it's simply picking up on the basic concept of sports-clothes dressing, and the turn is in the fabric. It doesn't mean you can't be in a little black dress. But if you're the kind of woman who is really wonderful in shirts and pants, you can do better . . . you can do an ivory satin shirt and black cashmere pants, with a thin black cashmere coat thrown over . . . a little navy mohair blouson, navy silk pants, white crêpe de Chine blouse. Casual, modern, and a very personal way to dress for this kind of evening. . . . **There is a whole world of clothes at night—more robes than dresses,** and newer than a pyjama—designed with a certain intimacy of evening in mind. They slither and slide and wrap. They are sometimes in colors as casual as day, and the seduction is all in the fabric. Other times, they blaze—Chinese yellows, lacquer reds, all the beautiful blues and violets. If you've been craving color, this is where. . . . **If you're looking for one marvelous big-evening dress,** go for a strapless dress . . . which could be a slice of scarlet to the floor, or black hammered satin with a touch of emerald green slipper . . . and you'd do something very, very pretty with your hair and with your makeup. The ease is there, the simplicity is there, and the glamour comes through . . . and that's what it's all about, all the time.



Sports-clothes ease at night: Bill Blass' black cashmere cardigan and pants, cream satin shirt



All white from Kasper—the mohair sweater, the crêpe de Chine shirt, narrow wool pants



The modern big-evening: the strapless dress—Geoffrey Beene's black hammered satin



Halston restaurant-dressing—the little black dress with his favorite new asymmetric neckline



A slice of color at night—and the glamour comes through!

Mary McFadden's short, strapless slice-of-purple evening dress, *right,* with a hand-painted batik print. Held on top by a knotted silk cord, the rest is just tiny silky pleats that fall narrow on the body—uncomplicated, un-fussy, *glamorous*—it's what evening dressing is all about this year. Here, with new Mary McFadden touches of gold—her Persian leaves and gold flower earrings, plus gold kid sandals. Dress, of polyester (Super Textile). About $1,050. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Barton/Sligh's; Claire Pearone; Stanley Korshak; Stix, Baer & Fuller; Balliet's; Sakowitz; Neusteters; Charles Gallay. Accessories, next to last page. . . . **Think fragrance!**—in a dress like this, you'd feel naked without it. Especially think Khara, Max Factor's new mélange of green, floral, and Oriental notes—it goes with the mood of the moment.

HAIR, CHRISTIAAN. MAKEUP, WAY BANDY
AVEDON



American fashion at the top of its form:

racy, freewh

A collection based on a few key colors, a few key textures, and a few basic shapes—all spare and simple—you know it has to be John Anthony. And it has to be the most modern—most inviting!—way to dress in pieces—easy, beautiful clothes that never stop going.

The way he puts a look together for day, *this page, left* —an irresistible mix of textures, all in shades of grey: softest mohair for the key blouson sweater (here as a vest), the ribbon-tied shirt in crêpe de Chine, classic flannel trousers, and a brushed-pigskin trenchcoat. The point: nothing ever matches, everything blends. Sweater, of mohair, wool, and nylon (Franetta fabric), about $170; wool pants (Anglo Fabrics, loomed in America), about $140; polyester shirt (Kabat Textiles), about $86. Saks Fifth Avenue; Nan Duskin; Montaldo's; Stanley Korshak; Takowitz; Bullock's Wilshire. **For very easy evenings,** *this page, right*, a subtle turn on day: the same grey flannel trousers with his mohair blouson—this time, a shawl-collared cardigan in navy, silvery-grey crêpe de Chine shirt, the flirt of Burgundy ribbon ties. Sweater, of mohair, wool, and nylon, about $280. Polyester shirt, about $86. Elizabeth Arden Salons; Nan Duskin; Hutzler's; Higbee's; Rike's; Stanley Korshak; Harzfeld's; Frederick & Nelson.

Perfect sports-clothes dressing for town, *opposite left:* the sports-jacket in pale-beige pincheck tweed, cashmere pullover and matching cream crêpe de Chine shirt, beige flannel trousers. Wool jacket (Anglo Fabrics); wool pants (Anglo Fabrics, loomed in America); polyester shirt. All three, about $456. Sweater, about $80. Bloomingdale's; Nan Duskin; Hutzler's; Higbee's; Stanley Korshak; Neiman-Marcus; Bullock's Wilshire; Nordstrom.

The easy, racy look of fur, *opposite right*—soft, silky fox—and a lot of it!—dyed grey-flannel grey. To wear with wool trousers or a crêpe de Chine pyjama—it's that kind of coat. John Anthony for Goldin-Feldman, of dyed Norwegian blue fox. About $5,395. Bonwit Teller, N.Y. and Chicago; Garfinckel's; Hudson's; L.S. Ayres; Harzfeld's; Robinson's, California. . . . Pretty new makeup colors: the rich, tawny shades in Fashion Fair's Bubbling Brown Sugar Collection. . . . Accessories, next to last page.

HAIR: HARRY KING;
MAKEUP: JOEY MILLS.

DUANE MICHALS

eeling...casual!

Beginning here with John Anthony and continuing on the next 12 pages, the key looks as we see them in eight key New York Collections. What's true of all: they represent American designers doing what they do best—a certain kind of casual dressing. Which doesn't mean you're going to find nothing but outdoorsy things to wear. By casual, we mean an ease and unpretentiousness, a raciness that goes right across the board this year from sports clothes to evening dressing to fur. Everything shares the same attitude—and the clothes have never been better!

American fashion at the top of its form.

GEOFFREY BEENE

In the context of dressing today, Geoffrey stands for luxury. Which doesn't mean elaborate—the luxury lies in the beautiful fabrics made especially for him; in the inventiveness (who else would put a plaid cashmere jacket over black satin at night!); in the small, perfect touches—a carved crystal buckle on a belt; a tote brimming with fresh heather—that are pure delight.

A wonderful raincoat, *this page, left*—something you can always count on Geoffrey for—thinnest blonde ciré, with drawstring ties. Of rayon and polyester (Lang Gorée). About $230. Bloomingdale's; B. Forman; Nan Duskin; Montaldo's; Stanley Korshak; Hovland-Swanson; Harzfeld's; Balliet's; Sakowitz.

The casual fur, *this page, right*—the longer cardigan in blonde coyote with hand-knit edges—to throw over everything. Geoffrey Beene for HBA Furs. About $2,995. Bonwit Teller, N.Y. and Chicago; Saks-Jandel; Rich's; Hovland-Swanson; Swanson's.

Ultra-luxurious!—*opposite left:* the blouson top and narrow pants in a ravishing silver-grey jacquard-and-plaid silk—he is the master of this kind of pyjama-dressing. Of Gandini fabric. About $950. Bonwit Teller; Nan Duskin; Dayton's; Neiman-Marcus; Neusteters.

The most appealing suit, *opposite right*—the soft-tailored jacket in jade-green Shetland, alabaster skirt, and silk shirt in jacquard stripes—the ease of pieces, the finish of a suit. (If you can swing it: Geoffrey has a matching jade skirt you can order—with that, it's a wardrobe in itself!) Jacket and skirt, of Dormeuil, Goldberger wool; shirt, of Gandini silk. All three, $1,320. Bergdorf Goodman; B. Forman; Nan Duskin; Montaldo's; Harzfeld's. . . . Another new Beene collection—three more ways to have his bright, modern Geoffrey Beene fragrance—bath oil, powder, soap—enjoy! . . .

Accessories, next to last page this issue.

HAIR: HARRY KING. MAKEUP: WAY BANDY.

DUANE MICHALS

The New York Collections

If you love the idea of tailored jacket-and-pants dressing at night, *far left,* this sets the standard—the precise Blass-tailored jacket in pale beige plaid wool; hand-knitted gold Lurex vest (talk about casual-glamour!); a soft, appealing bow-blouse in ivory silk satin; and his cashmere trousers in beige. Nothing matches, everything moves—you've got a lot to wear. And wear. Agnona wool; Lafitte silk; Amicale cashmere. About $1,440. Bergdorf Goodman; B. Forman; Nan Duskin; Higbee's; L. S. Ayres; Harzfeld's; Neiman-Marcus; Frost Bros.; I. Magnin.

One of the best new ***(casual)*** **ways for fur to look—and to work!—this year,** *center left:* the reversible hooded mink coat Bill Blass did for Michael Forrest. One side's grey flannel (inside, here); the other's a subtle, super new mink coloring called Wild Rice—all pale, glistening beiges and grey. Coat, of Saga dyed mink and Woolmark flannel (Anglo Fabrics, loomed in America), about $5,500. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Saks-Jandel; Jacobson's; Marshall Field; I. Magnin....

One of the times perfume not light, summery colognes but the real scent—is most wanted is with fur: they have the same warm, rich, sensuous appeal. Very much in this mood: Essence Rare from Houbigant—just out this month, and a killer.

...And one of the niftiest little coverings to own—any season, any year, *near left:* Blass's neat, narrow, hooded wrap-cardigan to the knees in a luxurious, cable-knitted rust wool and alpaca. You could throw it over jeans, or (as here) over a black silk shirt and cashmere pants at night. Or over almost anything, anytime—it has that kind of effortless, ongoing ease. Of Agnona wool and alpaca; about $620. Lord & Taylor; Nan Duskin; Sakowitz; I. Magnin.

One of our favorite Bill Blass coats, *directly right*—one of our favorite moods at Bill Blass—a thick, cozy, hand-knitted "Chanel" coat just swung on like a sweater over good sports clothes: hooded hand-knitted sweater, easy skirt. Everything, in tones of chocolate and taupe ("when you're paying this kind of money for clothes, you want colors you can wear a *lot*"). Wool coat, about $570; wool sweater, about $370; wool skirt (Abraham fabric), about $220. All at Lord & Taylor; Nan Duskin; Sakowitz; Bullock's Wilshire. All accessories, next to last page.

HAIR, MARC PIPINO;

MAKEUP, SANDRA OF XAVIER, NEW YORK

DUANE MICHALS

American fashion at the top of its form...

BILL BLASS

On the premise that the clothes you wear most should be the best clothes you own, Bill Blass did his best collection in years. Casual, simple clothes—the kind most people really want, and what he believes in most. But in "enticing fabrics" (his basic trousers are cashmere): the great way to own what you really live in!

American fashion at the top of its form...

HALSTON

One reason American women flock to Halston is that he fills in all the gaps—in a scarce coat year, he'll do a collection of wonderful coats. This year, when nearly everyone concentrated on casual day dressing, he had an answer for every kind of evening dressing. Not just any old answer, but absolutely knockout I-must-have-that answers!... It isn't that he doesn't have terrific day things; it's that he puts his money where the need is.

The perfect easy-evening, *right:* simply a black velvet jacket and pants—that isn't just one more velvet blazer suit. This smallness of wrap jacket, this leanness of pants, this very easy glamour is a very different thing: it's what evening now is all about. Of rayon velvet (European Textile Trading). About $398. At Bergdorf Goodman; Charles Sumner; Martha, Palm Beach and Bal Harbour; Halston-Watertower, Chicago; Swanson's; Sakowitz; I. Magnin.

The black dinner dress, *second right*—one of the runaway best sellers in his collection!—in a thin "bark"-textured silk crêpe de Chine. The secret to its success—the secret to every perfect restaurant dress—is not only its simplicity or narrow, pretty line; it's that lovely side-swooping neckline—it's a dress that looks as pretty sitting across a table as it does standing. Abraham Silks fabric. About $520. Bloomingdale's; Montaldo's; Martha, Palm Beach and Bal Harbour; Jacobson's; L.S. Ayres; Stix, Baer & Fuller; Harzfeld's; I. Magnin.

Halston's newest version of the Halston that practically re-invented the strapless dress, *third right*—nothing more than a long, sleek curve of bias black velvet tied on the body (more than seductive; it's secure)—and a knockout! If you lead any kind of a big-eyening life, don't miss it—it's the closest you'll come to a must. The only thing we'd add—besides a thread of Elsa Peretti diamonds—is a whoosh of Halston perfume: they're made for each other. Of rayon velvet (European Textile Trading), about $360. Saks Fifth Avenue; Hutzler's; Montaldo's; Barton/Sligh's; Jacobson's; Younker Kilpatrick; Harzfeld's; I. Magnin.

The perfect covering for everything, *far right,* day or night—the modern mink coat that he first did two years ago and has been refining, paring down, ever since. Narrow, single-breasted, black; absolutely simple and absolutely smashing—it has that easy, casual feeling that runs through everything Halston, no matter how glamorous. Coat, Ben Kahn designed by Halston. Natural Black Opal mink. About $7,500. Ben Kahn at Cartier, N.Y.; Saks-Jandel; Blum's Vogue, Chicago; Swanson's; Bullock's Wilshire; Frederick & Nelson. All jewels, Elsa Peretti of Tiffany; other accessories, next to last page.

HAIR, MARC PIPINO; MAKEUP, SANDRA OF XAVIER, NEW YORK



American fashion at the top of its form...

ANNE KLEIN

For a lot of women, sports-clothes-dressing is a password for Anne Klein & Co. (i.e., for designers Donna Karan and Louis Dell'olio). Not that they don't cover the whole range of dressing. But when it comes to sportswear, they're at their peak.

Anne Klein's version of the more-than-a-raincoat raincoat (key coat idea this season), *standing left:* hooded cream poplin that's totally lined in—and totally reversible to—a wonderful soft grey Irish wool tweed (they have Irish wools you could die for!). Here, rain-side out, the way we'd love to own it: over a cream cashmere turtleneck and grey Irish wool tweed pants. Coat (polyester-and-cotton poplin), about $250; turtleneck, about $60; pants, about $104. All, mid-October, at Lord & Taylor; N.Y.; Kaufmann's; Saks-Jandel; Montaldo's; Higbee's; Hudson's; L.S. Ayres; Hovland-Swanson; Swanson's; Bullock's; Meier & Frank.

There is a timeless appeal to these soft, whitened tweeds, *below*—casual, country, dashing (but not tough), very Irish—very feminine! It's a way a lot of women would love to dress every day. The Anne Klein pieces: ivory shirt; one of their terrific sweaters in nubbly-knit cream wool; and Irish wool trousers in grey-and-cream tweed. Rayon shirt, about $70; sweater, about $60; pants, about $112. All, mid-October, at Saks Fifth Avenue; Kaufmann's; Garfinckel's; Strouss; Hudson's; L.S. Ayres; Famous-Barr; Hovland-Swanson; Frost Bros.; May D & F; I. Magnin; Liberty House, Hawaii.... More of the Anne Klein casual dash: the clean scent of Blazer, a perfume designed with sportswear in mind.

Of all the sporty little blouson jackets you're going to be seeing this year, one of the best is this fur blouson by Kasper, *near right:* light brown mink with knitted hood, knitted cuffs, drawstring hem—dash to spare. If you're thinking fur, and looking for one perfect casual-day/easy-evening covering, you've just found it. Kasper for Louis Milona; Emba Autumn Haze mink. About $2,600. Macy's, N.Y.; Rich's; Lazarus; Hudson's; Blum's Vogue, Chicago; Stix, Baer & Fuller.

The kind of total Kasper suit-look you know is going to walk out of the stores, *far right.* And for good reason—it has the can't-miss snap of a suit based on sports clothes: a blazer and trouser-top skirt in rust-and-beige tweed, a rust-patterned crêpe de Chine shirt, and—shown just as he showed it—a matching tweed balmacaan slung over the shoulders. No matter how you slide these pieces around, you're set. (And don't miss the fact that there is a very nifty separate jacket here.) Kasper for Joan Leslie; wool-and-nylon tweed, polyester crêpe de Chine. Suit, about $238; coat, about $200. Bergdorf Goodman; Hutzler's; Montaldo's; Lillie Rubin—South and West; Hudson's; Hovland-Swanson; Harzfeld's; Stix, Baer & Fuller; Sakowitz; Bullock's. Accessories, next to last page.

HAIR, MARC PIPINO MAKEUP SANDRA OF XAVIER, NEW YORK

DUANE MICHALS

KASPER

Year after year, Kasper provides. No hype, no numbers—he simply keeps giving women very becoming, very accessible, very wide-ranging, very fashionable collections of good clothes. Which is why he's one of the most successful designers in town.

American fashion at the
top of its form...
CALVIN KLEIN

The New York Collections



Some designers keep up, Calvin Klein is already there—the whole world of sportsclothes is as natural to him as breathing. There is never that thing of pretend sportswear—if he puts a knitted cuff on a fur, you don't feel it's Calvin doing his rustic number. He does what he does because it works—and it's super!

The separate sports jacket, *opposite page, left*—this year's number-one thing to own! Especially to own in chamois-yellow Shetland—when you're into tailoring, this kind of coloring is the softener (and a neutral!). Here, over turtleneck and tattersall shirt, with corduroy jeans stuffed into boots—the way real people really dress for country/day. Jacket, about $170. Wool-and-acrylic sweater, about $30. Cotton shirt, about $46. Cotton corduroy jeans, about $64. Bloomingdale's; Nan Duskin; Kaufmann's; Hudson's; May D&F; I. Magnin.

You're going to be seeing a lot of tailoring this fall, and Calvin's "boy" coat is a guide to what's best, *opposite page, right:* small on the shoulders and narrow right down, in a Harris tweed. It isn't your over-jacket coat, but with shirts, sweaters—such as Calvin's yellow sweater-vest—it's perfect. Coat, about $238. Shetland vest, about $38. Wool-and-polyester flannel pants, about $80. Saks Fifth Avenue; Dayton's; L.S. Ayres; May D&F; Liberty House, Hawaii.

The most-wanted sweater: Calvin's fur golf sweater, *this page, left*—in a beautiful pale-beige nutria edged in ribbing (and so light you could slide it under one of his flannel lined raincoats). By Calvin Klein for Alixandre, about $2,000. Bonwit Teller; Swanson's; I. Magnin. Blue silk shirt, about $90; wool tweed pants, about $84. Poplin raincoat, of polyester and cotton, about $220. Bonwit Teller; Nan Duskin; Kaufmann's; Hovland-Swanson; Liberty House, Hawaii.

Our favorite Calvin "country" coat, *left*—the unlined, slide-over-everything, mohair plaid. If you like yourself in thick turtlenecks and blue jeans, you will love it—and you'll work it like a sweater. About $238. Turtleneck, about $58. Cotton denim jeans, about $50. Lord & Taylor; Hudson's; Hovland-Swanson; Frost Bros.; I. Magnin. Other stores and accessories, next to last page.

HAIR, EDWARD TRICOMI; MAKEUP, SOPHIE LEVY. BOTH, OF XAVIER, NEW YORK.

DUANE MICHALS

The New York Collections

American fashion at the top of its form...
OSCAR DE LA RENTA

When you come to Oscar de la Renta, you come to what casual can mean at night—and it isn't rhinestones on gray flannel. It's high color and high spirits and a little bit of flash and gorgeousness—a little nip to the waist of a tailored jacket, a little satin something on the edge of a velvet blazer. It's what happens when a Latin puts his eye on casual—it smoulders.

The best dinner suit in town, *opposite page, left*—the color alone is worth the price of admission! Oscar's turn on the man-tailored blazer and skirt in magenta moire, with a blaze of silk crêpe de Chine shirt underneath—as he says, "at night, I am *blind* to muted colors." Blazer and skirt, of acetate and viscose. All three pieces, about $450. Mid-September, Elizabeth Arden Salons; Kaufmann's; Sakowitz; Frost Bros.; May D & F.

The cocktail/restaurant dress, *opposite page, right*—everybody wants one, and Oscar's got a beauty: his ultra-soft blouson and skirt in a black-and-beige ribbon-stripe silk printed with tiny flowers. About $580. Late September, Bonwit Teller; Nan Duskin; Jacobson's; Sakowitz. . . . Lip color, here: Chestnut Rose—this, and the other pretty colorings on page, from Revlon's new Polished Ambers collection.

Oscar's version of the black velvet "smoking," *this page, standing*—corded satin edging, a peak to the lapels—over thin black flannel pants and (a charmer!) the tucked white chiffon blouse and floppy satin tie. Jacket, of acetate and rayon, about $200. Blouse, of polyester, about $120. Wool flannel pants, about $90. At Saks Fifth Avenue; Stanley Korshak; May D&F; I. Magnin.

Three thin layers of color, *left,* slipping silkily over the body—the red tunic side-slashed over a slashed green sleeveless dress and purple pants. One of the really ravishing evening looks of the year (and versatile!—all the pieces being interchangeable, and so light you could sash-wrap the ends of the tunic). About $450. Tunic, of silk; dress and pants, of polyester. Late September, Bloomingdale's; G. Fox; L.S. Ayres; Stanley Korshak; Harzfeld's; Neiman-Marcus. Other stores and accessories, both pages, next to last page.

HAIR: MARK PIPINO. MAKEUP: SANDRA OF XAVIER, NEW YORK.

DUANE MICHALS


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THIS IS CASUAL AT NIGHT

If tops-and-pants are your kind of clothes no matter what; if you love duffle-coat ease no matter when—if all you've ever really wanted for most evenings are simply P.M. equivalents of your favorite day looks—welcome to some of the best new dinner-dressing in town! Four pages of casual clothes in super-glamorous fabrics, all just in from Paris, all photographed on Margaux Hemingway—a girl who was born to this kind of dressing—all available here.... **If your idea of P.M. dressing starts with a beautiful shirt,** *far left:* Karl Lagerfeld's beautiful high-necked pullover shirt for Chloé—cornflower-blue silk crêpe de Chine, tied with a floppy black silk bow, sashed with pleated silk ties in blue, black, and persimmon—over narrow black silk pants. **Margaux at night,** *closeup left*—standing for the kind of easy, modern glamour that's as uncomplicated as brushing your hair. **The duffle coat at night,** *right:* Dior's quilted black silk jacquard—a dream over anything — everything —black at night.

Far left: Karl Lagerfeld for Chloé bowed silk shirt (about $240) and pants (about $250). At Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Stanley Korshak; Sakowitz. *Right:* Coat, Marc Bohan for Christian Dior. About $695. Saks Fifth Avenue; Barton/Sligh's; Halle's; Marshall Field; Woolf Brothers; Sakowitz; Frederick & Nelson. Hair, Suga at Bergdorf Goodman; makeup, Way Bandy. Accessories next to last page.

MARGAUX HEMINGWAY

FRANCESCO SCAVULLO


THIS IS CASUAL
AT NIGHT

MARGAUX HEMINGWAY

When casual-at-night means a suit-look, *this* is the look it means, *far left.* Givenchy's perfect black velvet dinner suit—narrow jacket, narrow skirt—plus the key: a soft bow-tied blouse (the great under-jacket blouse)—but in gold-piped black silk chiffon. **Another charming look,** *closeup left:* Margaux, showing the most—making the most—of beautiful skin. The secret of which, no matter who you are, is total, regular skin care. In this vein, one of the best new systems around is Fabergé Great Skin—like all of today's top régimes, it's based on a few (in this case, just four) simple, basic products. That work. **For sweater-and-pants lovers, all the ease—all the glamour,** *right:* the waist-wrapping pullover sweater at Valentino that everyone wanted, here in Lurex-striped black cashmere, over black cashmere trousers; plus a little slide-on cardigan-coat in cable knitted black wool.

Far left: Givenchy Nouvelle Boutique suit (cotton-and-viscose velvet), about $475, and silk shirt, about $195. Late September. Suit, Bergdorf Goodman. Everything at Garfinckel's, Givenchy Nouvelle Boutique, Atlanta; Jacobson's; Sakowitz; Frost Bros.; I. Magnin; Frederick & Nelson. *Right:* Valentino Boutique sweater, about $245; pants, about $330; and coat, about $495. Valentino Boutique, N.Y.; Eleganza, Millburn, N.J.; Nan Duskin; Claire Pearone; Neiman-Marcus; Frost Bros.; Neusteters; I. Magnin. Hair, Suga at Bergdorf Goodman; makeup, Way Bandy. All accessories on the next to last page of this issue.

FRANCESCO SCAVULLO

DIAL-A-TAXI

Coats,
jackets,
liners,
shells—
all the
news
from
inside
out...

GREAT COVE

This year, a covering can be a raincoat, a duffle coat, an easy slide-in-and-out-of coat, a longer jacket, or a blouson jacket. You're going to find a lot of really good looks. What you won't find: any uptight stiff little coats that lock you in...coats you're afraid to wear out if it rains. What's true of the best fashion today is true of the best coverings—whether fur or fabric—they have a new ease, a versatility, a new casual attitude—they move around in your wardrobe, they slide around each other—a coat is a liner, a liner a coat—things go different ways. The word is *modern*. And the same word applies to the way you're going to see them on these 10 pages. For day, real-life out-in-the-streets backgrounds. For evening: against the night sky inside The Taxi Project, at The Museum of Modern Art, New York, where the most modern, realistic solutions are being applied to urban transportation problems—real-life to come!

The look at night—the thinnest silk, the silkiest fur, *left,* and two beautiful, interchangeable pieces: the thin shell of a coat in hooded, pinstriped black silk that slides over a sweep of silver fox coat—all-out sensational! Christian Dior Furs-New York. Silk from Taroni by E. H. Sormani. About $12,000. Altman's; Joseph Horne; Saks-Jandel; Bonwit Teller, Chicago; Balliet's; Holt Renfrew of Canada. Here, at the Dial-A-Taxi Booth—tomorrow's way to hail a cab—at The Museum of Modern Art, New York.... The news for him: Yatagan Pour Monsieur—Caron's vibrant spicy-citrusy men's fragrance.

The ease for day—the in-and-out fur lining, *right:* a good looking, roomy version of the classic trenchcoat in teal twill, with a button in/button out mink lining and detachable hood—the ultimate stormcoat. Calvin Klein for Alixandre; lining of natural Blackglama mink. About $4,500. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Jacobson's; Swanson's; Neusteters; I. Magnin. These 10 pages, hair by Christiaan; makeup, by Ariella. Accessories, next to last page, this issue.

RINGS!

ARTHUR GODFREY



Add a shell for rain ...add a lining for warmth. Easy, practical dressing... this year's GREAT COVERINGS!

The many-coats-in-one coat, *left:* a raincoat, a fur coat, a dream of a coat—from Bill Blass, a thin brown silk rain shell, easy enough to slip over a black mink steamer coat. For day, for night, for weather—this goes for everything! Bill Blass for Michael Forrest. Of natural Black Willow mink; silk, Taroni by E.H. Sormani. About $8,000. At Bonwit Teller, N.Y. and Chicago; Nan Duskin; Jacobson's; Woolf Brothers; I. Magnin. Photographed at The Museum of Modern Art.

The classic of classics! *right*—the Burberry trenchcoat, in khaki cotton poplin with a camel flannel lining that buttons in over the famous Burberry plaid—the only coat a lot of women are ever going to need! Burberrys of London. About $275. At Bloomingdale's; Kaufmann's; Higbee's; Marshall Field; Dayton's; Bullock's Wilshire. Accessories, next to last page.

ARTHUR ELGORT

RBAN MAS
ANSPORTAT
DMINISTRAT

Blousons to ski parkas ... poplin to sable ... this year, there are great casual jackets... GREAT COVERINGS!



Half sable, half sweater, *far left;* the sable blouson with brown knitted sleeves, turtleneck, and waistband—the most casual of casual furs plus all the luxe of sable! Terrific easy-evening over brown velvet pants—here, looking around at The Museum of Modern Art's Taxi Project. Jacket, Christian Dior Furs-New York. Of natural Russian sable. About $5,000. Altman's; B. Forman; Balliet's; Sakowitz; Holt Renfrew of Canada.

The parka for town, *below*—the side-slit taffeta parka in a black-and-white graph-paper check—all the dash, all the slide-over-everything ease of a classic parka. Gloria Vanderbilt Ltd. Of rayon. About $100. Late Sept., Lord & Taylor; Nan Duskin; Montaldo's; Stanley Korshak; Hovland-Swanson; Bullock's.

In a year of really super tops, *right:* the off-white quilted "ski" blouson from Giorgio Sant' Angelo—down-filled poplin with drawstring waist, drawstring cuffs, and the prettiest quilting. Cozy, dashing, it's the perfect easy-evening jacket—in town, with white or beige, in the country with a cashmere sweater and grey flannels or his off-white "ski" pants, shown here. Jacket, of polyester and cotton (Concord Fabrics), about $440. Wool pants, about $150. Elizabeth Arden Salons; Nan Duskin; Maison Blanche; Younker Kilpatrick; Swanson's; Balliet's; Neiman-Marcus. These pages, hair by Christiaan; makeup, by Ariella. Accessories, next to last page.... **Beauty note:** Just because a jacket has a hood doesn't mean you have to pull it up all the time. It's always pretty to see pretty hair—super-clean and shining. A good shampoo will do it—i.e., Clinique Herb Shampoo—it works for all kinds of hair.



The duffle—the coat that slides over everything, *this page:* unlined camel wool with brown leather edging and buttons—the hood, the big pockets, the roominess—the whole thing says easy! By Christian Dior. About $400. Bergdorf Goodman; Barton Sligh's; Sakowitz; Frost Bros.; Frederick & Nelson.

You can count on this duffle, *above right,* for warmth without weight, for a great look with all sports-clothes dressing—the unlined, hooded duffle from Anne Klein & Co. in malaga-color melton, with dark-malaga edging—it slides on like a cardigan, here, over a cowl-neck mohair pullover. Donna Karan for Anne Klein & Co., of wool. About $220. Mid-Sept., Lord & Taylor; B. Forman; Strawbridge & Clothier; Kaufmann's; Montaldo's; L.S. Ayres; Dayton's; Famous-Barr; Meier & Frank; I. Magnin.

The reversible fur duffle, *far right*—grey mink, grey flannel—Calvin Klein's super-casual, super-warm hooded coat, with grey suede trim. The kind of coat that goes a long way—for day, for easy-evening. For grey flannel, naturally!—the way it is here, at The Museum of Modern Art's Taxi Project. Coat, by Calvin Klein for Alixandre. Of Saga dyed grey-flannel mink. About $6,500. Bonwit Teller; Nan Duskin; Swanson's; I. Magnin. Accessories, both pages, next to last page.

An interesting thing about sports-clothes dressing and fragrance—the more you see of one, the more you see of the other. The only place you used to find a light, clean-smelling, sporty fragrance was the men's department—now there are good ones everywhere. One of the newest: Irma Shotcliff's Extra Strength Cologne.

For city, country, day and night– the ease, the dash! of a duffle coat. Great casual dressing... GREAT COVERINGS!

The longer, chunkier fur jacket.. the fur blouson – two great new furs... GREAT COVERINGS!

The raciest look of fur, *right:* the fur blouson in dark-brown weasel with horizontal "ribbing," leather drawstring, zipfront—the ease of the most casual jacket-dressing, the pleasure of fur! Karl Lagerfeld for Fendi. About $2,250. Bergdorf Goodman; Saks-Jandel; Creeds of Toronto.

***The* fur jacket,** *far right*—the light, warm, gleaming sable jacket, with a velvet-lined hood—the all-time luxury fur in the new longer, bulkier jacket shape. Without question the most versatile fur you could own—it slides over everything narrow from jeans to a hammered-satin dinner dress. Here, Grosvenor's sable jacket over tweed trousers, a thin white damask shirt, with a red silk scarf for a slice of color. (**Beauty note:** the other kind of color you want to add—rich, warm makeup color that goes with this season's neutral shades. Here, Copperwood RichCreme Lipcolor; Red Nutmeg Pure Beauty Dewy Blushing Powder; Smoky Walnut eye shadow—all from Almay's new Autumn Woodtones.)...The jacket, of natural Russian sable by Grosvenor Canada. About $9,750. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Roberts-Neustadter Furs, Boston; Saks-Jandel; Chudiks of Birmingham, Michigan; Alaskan Fur Company, Kansas City; Frost Bros.; Bullock's Wilshire; Mr. Roberts New York Fur, Vancouver, B.C....In the background: one of the inventive taxi prototypes at The Museum of Modern Art's Taxi Project. These 10 pages: hair, Christiaan; makeup, Ariella. Accessories, next to last page.

ARTHUR ELGORT





This is Ralph Lauren's year. All the things he has always stood for —great fabrics (the best tweeds and Shetlands in the world!); great cutting and tailoring (he can set a small, perfect, feminine shoulder in a sports jacket and still leave room for a sweater); great country/sportswear dressing right across the board—this year, they've all come together in the best Ralph Lauren collection ever....Everything here, on actress Deborah Raffin (see her next in the movie The Sentinel).

Sports—clothes dressing at the top of its form...

RALPH LAUREN

Ralph Lauren country, *far left*—his great hooded pullover jacket in brushed green wool melton, plus narrow cream corduroy "hunting" pants snugged with knit cuffs. Top, about $112; cotton-and-polyester pants, about $102. Bloomingdale's; Brittany, Chicago; Neiman-Marcus; Woolf Brothers; I. Magnin. **The newest way he showed his Harris tweed hacking jackets,** *above*—over soft wool challis shirtdresses (*narrow* shirtdresses—anything else kills the line). Here, the jacket in grey wool herringbone (about $262) over a taupe shirtdress (about $178). Both, Henri Bendel; Montaldo's; Balliet's; Frost Bros.; Neusteters; Frederick & Nelson; I. Magnin. **The great thing about a Ralph Lauren jacket,** *right:* when you begin with the best, the older it gets, the nicer—"I've always loved things that look better next year than this." Which is how to account for—and amortize—the cost of his clothes. This, one of his perfect double-breasted jackets in brown wool tweed, over tan twills. Jacket, about $256 (Harris Tweed); pants about $132. Both, a Henri Bendel; Neusteter Rike's; H&S Pogue; Famo Barr; Balliet's. Hair, Sug Bergdorf Goodman; mak Ariella. Accessories, n last page.

DEBORAH RAFFIN



To talk about your hair, your skin—the makeup you need this fall—we must first talk about a new attitude about clothes and color. They're key to getting yourself not just back in shape but in shape, the way you should look *right now* for fall '76. And everything you need to know about looking great this season is here and on the next six pages, starting with...

the new Makeup coloring

This season, before you even think about the makeup you need, think about the beige/grey/rust/brown colors—and the clothes—you've been seeing on the preceding pages (to remind you, we've swatched some of them here). They're key: **makeup must work with what you wear.** It's as important an accessory as your shoe or your stocking, and the wrong one—the wrong kind, the wrong color—can throw everything off....This year makeup, still translucent, still sheer, is loaded with nature-heightened, unbrightened color—eye shadows that say shadow, that look like shadow, not color. And strong mouth color...whether it's moistened, glossed, or shined—it never looks like a flag. One way to learn how to wear these kinds of colors—experiment. The best way is to let a makeup expert teach you how. Another way: put your makeup next to your clothes, the way we did here next to swatches of fabric. The tones should blend as well together as the fabrics and makeup do here. If any one of the makeup colors reads the way a stop sign does—if it really stands out—it's the wrong kind of color for those clothes.



makeup colors that work

The good news: Half the beauty battle is won when you're matching up makeup to clothes. Cosmetic companies are working more and more closely today with fashion designers to bring you makeup collections that work with the clothes and the colors you see each year. Estée Lauder has taken the fashion/makeup concept one step further. She has divided her new fall shades —twenty-five eye/lip/cheek/nail colors (their umbrella name: Apple Country Colors)—into three color palettes to work with all the fashion colors you are seeing this fall....To wear with soft pale-colored clothes—subtle, emphatic Appleberries (the palette we used in the photograph and swatched...more about it, *right*). The other two palettes: medium-toned earthy/brown (Spiced Apples) skin colors to wear with clear, unblued or brick-toned reds...and the Applewines—deep, plum-y wine shades that work with all your taupe, Burgundy, and dark-blue things.

...with clothes in pale soft tones. Here, they're beige, but this same kind of makeup color could work, for instance, if you were wearing something in pale grey or the ivory tweed swatched *right*. The rule to keep in mind: when you're wearing clothes as pale as these, you don't want pale makeup—it will wash you out. (On the other hand, you don't want to go too far the other way, either.) The kind of color you want: sheer, vibrant color in warm berry tones. In this case, it's all from the Estée Lauder Appleberries palette. The way make-up expert Ariella used it: To heighten skin tone, Plum-Apple Soft Film Compact Rouge *under* foundation. Here it's New Beige Matte Tender Matte Makeup, thin, translucent makeup that lets color—and skin—come through. Next, powder Tender Blusher in Appleberry brushed on cheeks, in hairline; Country Plum/Country Smoke eyes; sheer Sherry Apple Re-Nutriv Rich Rich Lipstick liplined in Cider Brown and Rosy Apple Lustrous Nail Lacquer.... **The beige layers here: the newest look of a fur vest with shirts**—Geoffrey Beene's hooded beige minkpaw vest worn over his beige wool tunic and T-shirt sweater....And the perfect watch—paper-thin and big enough to read. Vest, Geoffrey Beene for HBA Furs. Tunic and sweater, Beene Bag. Longines watch. Silk neck cord from Kai-Yin-Lo at Dreyfus International. Ring, Bulgari Damaos Ltd. Hair, Christiaan; makeup, Ariella. Fashion and accessory details, next to last page.

beauty that

makes sense

Beauty that makes sense

Hair: healthy, in shape

the newest haircolor is 80% conditioner

Today if your hair doesn't look as good—and as healthy—as the hair does here...it's no one's fault but your own. Why? 1. Because cutting techniques and hair-care products are better than ever (more about that, *below*). 2. And because any hair salon worth its reputation today gives you a hairstyle that works for you, can be maintained by you...doesn't need salon upkeep to look great day in and day out. 3. There's a whole new frankness, a new candor about hairstyling and color. Information about hair abounds—and what you don't know, you can learn. Which means no excuses for not knowing the difference between blunt cuts/graduation, layering/tapering, frosting/highlighting...what tortoising does to the look of your hair. You can find that kind of information in the new Saks Fifth Avenue dictionary/guide (more about it, *below*)....**Blunt-cut** hair is straight-cut hair with definite line, definite shape. When hair is **graduated,** it is precisely cut underneath to form a foundation for top hair. This technique gives the shortest hair fullness. **Layered** hair is blunt-cut hair in varying lengths rather than a single one. **Tapered** (or feathered) hair is cut unevenly to give it the look of wispy softness. If hair is **frosted,** it means selected strands are lightened and blended over the entire head. When hair is **highlighted,** selected strands are lightened in one area only—usually just around the face. **Tortoising**—it gives hair dramatic effect. If you're thinking about tortoising, but you want a natural look, forget it.

Here, the Saks Fifth Avenue dictionary/guide available to salon customers free of charge on the counter at every Saks salon: How to find the right cutter—the right cut—for you...guidelines from Nicole Arbour and Yves Claude, top stylists in the New York salon.

Consult with women whose hair you like....When you see a woman with a cut you like, ask her who did it. Tip: remember the woman's name, too—it will help give the stylist a better idea of the look you want.

Find a cutter who is concerned with—who understands—total appearance.....A good haircutter meets a first-time client while she is still in her street clothes, before her hair has been washed. The reason: hair must relate to more than just face shape.

Don't expect a one-session miracle.....Some women—and it's a good idea—try out a stylist with a trim, a set, or blow-dry. It gives you a chance to find out—before undertaking anything major—if the stylist is on the same wave length.

Watch the way the stylist cuts your hair.....No matter what the length, or the style, hair should be cut with precision, so it keeps its shape as it grows.

Respect the silent cutter.....Don't ever expect a steady stream of conversation. A good haircutter concentrates on what he's doing. Which is cutting your hair.

Contribute your own ideas.....A do-anything-you-want point of view doesn't help the cutter give you a look that will suit you. Two things that will: Photographs of looks you especially like. An idea of how much time you have each day to spend on your hair. Both will influence the kind of cut you get.

Request home-care advice.....Be sure you know how to—and can—achieve the same look at home that you get in the salon. If you can't, no matter how good the cut, it isn't for you.

Great hair, *right:* healthy, trimmed every three weeks and shining with color....Great news: the newest haircolor product is a conditioner that brightens, lightens up hair. And if you never thought about coloring your hair, think about this: a shampoo-in conditioner/lighter that replenishes hair, gives it body, and picks up color by a shade or two. The formula that does it: a 3 percent peroxide solution combined with superconditioning agents that are 80 percent of the total product. The product we're talking about, available only at your salon—Clairol Luminize which can be used once a month, or once in six...the schedule is up to you. The Luminize method: shampoo into unwashed hair and leave on from five to thirty minutes—the length of time determines the degree of brightness. As Luminize is rinsed out, it lifts dirt, leaves behind warm, shining color. Best of all, Luminize works on frosted hair (it brings up and blends the dark tones) and the darkest haircolor—Black women can use it, too....*Right:* the fur jacket to wear with pants—Fendi's brown weasel jacket. Hair, Christiaan; makeup, Arcilla. Trifari earrings. Gold-and-leather pendant from Barry Kieselstein.

ARTHUR ELGORT

Beauty that makes sense

Skin

Today there is a new attitude—one that we think makes sense—about the way a woman should care for her skin. Just as makeup today is keyed to your clothes, and there is a new kind of frankness about hair, **the word on skin is: the less you do to it—the less time you spend on it—the better it will be and the better it will look.** That's what skin care is all about today: a new simplicity . . . that pares treatment down to what's necessary, what's basic. No woman today—whatever she does—can afford to spend hours on her skin. No matter how good the treatment—if it isn't fast, it isn't worth it. . . . Doctors have been telling us for years that the more you rub, massage, and tissue skin, the more you damage it. Which is one reason we're seeing a return to a simpler way of cleaning: unadulterated nonmedicated—reputed to be the source of all life—plain water! The entire function of the cell—its ability to nourish, repair, and cleanse itself—depends on its content of water. And a cell that lacks sufficient moisture content means more than just a skin labeled "dry." It also means inadequate nourishment, poor circulation, and cellular retention of debris. According to Richard E. Schweitzer, M.D., a dermatologist in Beverly Hills, California, and a proponent of simple, effective methods of skin care: "The best cleansing method is one based solely on water. No matter what routine you use—cleansers, creams, or oils—all are given added powers by the addition of water. When you use water, you are supplying skin with what it needs and also helping skin retain moisture. When you use water, you are supplying natural skin oil without giving skin a chance to absorb any moisture, so skin doesn't derive any water benefit from it. For the ultimate benefits from water, spend at least twenty minutes in your bath, then moisturize thoroughly while skin is still slightly damp—this helps seal in water skin has absorbed during the bath. With a shower, the same need for moisturizing holds true." Beside providing cells with moisture, water provides a supply of trace minerals that are basic to skin-cell function. For that reason, never be without a good mineral spray (the best, most economical one—a plastic spray bottle that's refillable), and if you live in a hardwater area, always keep a bottle of mineral water on hand for final rinsings. **One of the best new water-cleansing tools we've seen**— the Hydro Massage Mask, *left*. The way you use it: wet it thoroughly with lukewarm water and push it gently against your face for three minutes. That creates a suction/massage action that vacuums impurities from pores and skin surface. Dr. Schweitzer feels this, for instance, is the kind of cleansing that is good for skin because it cleans pores without putting undue pressure on skin, and it has the added benefit of giving skin maximal effects from water. **The most important thing to remember when you use water to cleanse skin—finish with a good moisturizer.**

the new, modern skin basics



. . . it's what skin care—and the new Chanel treatment system, a huge success in Paris and just out here—is all about. It's also so well-planned and -thought-out—from the eight products here, you can put together a skin regime perfect for your skin type . . . and you wouldn't need to own anything else. It's a whole package. And the packaging—it's a plus: simple, functional, and nonspillable . . . it travels as easily as your comb or your brush. The Chanel treatment system (you saw some of their makeup collection on our cover this month): . . . To cleanse skin: If you prefer liquid cleanser, the one to try: Démaquillant Fluide. The other, for women who prefer a cream-formula cleanser, Démaquillant Doux. To freshen skin, two lotions to choose from—Lotion Douce, a slip of a sheer, delicate toner (to show you how delicate, we photographed it, *right*) that contains no alcohol—a kind that's difficult to find. It works as a cleanser for dry skin . . . during the day as a refresher . . . in the morning, for example, instead of your regular cleanser when there's no makeup or grime to remove. And Lotion Vivifiante—a toner for normal/oily skins that refines, removes last makeup traces, and restores proper skin balance. (Another time to use it: to "set" makeup color.) For moisturizing . . . two formulas, two reasons to own both: one (Creme Douce) to use when you need lightweight moisturizing, the other (Hydrafilm), an extra-rich moisturizer, to use when skin feels dry. The two masks—a deep-action cleanser (Masque Lumiere) and an instant three-minute pickup (Masque Vivifiant) that refreshes—own them both

STEVE HIETT

Beauty that makes sense



What counts today, what's even more important than *looking* in shape. Exercise, the "means," hasn't changed, but the "ends" have: the news—you're not working toward figure control alone anymore. There's a whole new approach, a new way to think about your body. Key is defining what we mean now by fitness. The guidelines to follow, to know (we worked them out with Ron Edwards, Ed.D., national fitness director of the chain of European Health Spas): **Merely being thin doesn't mean being fit.** You can be thin and have untoned, flabby muscles. Or be thin and out of shape—you can't go a distance, have no stamina or strength. . . . **You need two tools to determine ideal body weight: a scale and now calipers**—we photographed a pair, *opposite page* (more about it, *upper right*). What the scale measures: total body weight—lean body weight (muscle, bone, and skin tissue) plus fat. You can't reduce lean body weight (muscle, bone, and muscle). Fat is the one weight element that can be reduced. The calipers tell how much fat is stored in the body by measuring the amount of fat directly under the skin, where half your fat is stored. A simple formula converts this measurement to give you the total percentage of your body weight that is fat. . . . **The goal of weight loss should be to reduce the percentage of total fat.** Another thing to know about the fat you store—unless you have exercised regularly, it is never distributed evenly through your body. The areas in women that hold fat—the problem spots—waistline, abdomen, hip area, and thighs. . . . **One pound of fat takes up five times the space of one pound of muscle.** Remember that. And if you're going to set a goal to lose a specific amount of weight—think in terms of losing girth instead. Because if you lose just one pound of fat, you could drop a full dress size or whittle away an inch or more from your waist. In terms of pounds, you still have lost only one.

in these clothes, you need a body in shape

A body in shape, *left*—trim, toned . . . healthy—you can tell because the line of the body is revealed by the line of the clothes. With the soft, unstructured clothes we're seeing today—the way your body fits them is key. As an example, we could have shown you a photograph of a model in a thin silk jersey evening dress. But we wouldn't be making the point: even by day, when you're wearing something as covered (you think) as the jacket and pants here, your body isn't concealed. With the trimness of this little jacket, the narrowness of these pants—you can't get away with anything but the best body in the best shape. A jacket as short as this one doesn't cover a bulging waistline, it accentuates it. Ditto too-wide hips or flabby thighs. . . . **The pants-dressing, here**—one version of a jacket and pants this season at Ralph Lauren: his narrow-fitting "bicycle" jacket in soft brown suede, turned out over a pale-grey cashmere turtleneck sweater and straight-leg grey-flannel pants. Jacket, about $448. Sweater, about $112. Wool pants, about $132. At Henri Bendel; Neiman-Marcus; Frost Bros. Hair, Christiaan; makeup, Ariella.

ARTHUR ELGORT

new guidelines for Fitness



fat/lean ratio

Best way to determine if you're in shape—along with a scale, use calipers which measure the percentage of total body fat. The one *left*—the Physique Meter—a replica of the Lange Skinfold Calipers doctors have been using for years, which also is in use at all European Health Spas. The principle: If the total percentage of fat on your body is 17 percent or less —you're not just in shape, you're in great shape. If it's higher than that, you need to reduce fat level. Best way: through a combined program of diet and exercise. . . . To note and read carefully: the instruction manual (it includes conversion tables and body-weight charts) that comes with the calipers—it tells you everything. To find out more about the Physique Meter—to order one ($6.45 includes postage), write: Dr. H., Co., P.O. Box 4004, Santa Clara, Calif. 95054.

Short periods of exercise do not reduce body fat. What they will do: tighten and tone up muscle. To *lose* body fat, you must *burn* fat—the only way to do that is to exercise over a period of time. The reason: Our bodies use two types of fuel for energy—glucose, stored as glycogen, and free fatty acids, stored as fat. Glucose is the immediate source of energy—it gets you started. As the body continues to use and need fuel, it switches over to fat stores which produce more energy. . . . **To every reducing program of diet and exercise, add an increase in your activity level** (but check with your doctor first). A good way to tone muscle and burn up fat is to decrease caloric intake only by 500 calories each day but increase your activity level to burn up 500 more. . . . **The ideal body has flexibility, stamina, and strength.** The true test of fitness: *How many* sit-ups you do, *how far* you can reach, *how long* you can go, *how efficient* your heart and lungs are. According to Ron Edwards, women traditionally have little upper-body strength. He believes one reason for this is that they are afraid of overdeveloping muscles. Most women can't overexercise. The muscle-bound physique that men may develop happens only in the presence of the male hormone testosterone. Women have no testosterone, and for that reason, while they can get muscle definition, tightness, and tone through exercise, they needn't build massive muscles. The added plus for a woman who has exercised all her life is that she can maintain flexibility, as well as energy and strength. And a woman who does regular exercise will be as lithe at seventy as she was at twenty. When you're in that kind of shape, you *are* as fit as you look and *look* as fit as you are.

STEVE HEITT

SEPTEMBER NOW

ENERGY...HOW T

You can have boundless, ever-available energy—chances are you have not yet tapped your real energy potential. Here, how to play for high energy...and keep it.

BY DON ETHAN MILLER

EDITOR'S NOTE: *More than fifteen years of karate, yoga, Tai Chi, competitive swimming, long-distance running, and Gestalt training have given Don Ethan Miller a unique perspective on the human energy potential. The author of* Body Mind: The Whole Person Health Book, *he teaches classes in martial arts and leads workshops at the Joy of Movement Center in Cambridge, Massachusetts. He is now working on a book,* The Life Force.

We say that someone is a "high-energy" person, or we may complain of "having no energy" on a particular day. By energy we mean not only the physical capacity to do work but also (and more importantly) the qualities of vitality, enthusiasm, spiritedness in all things, even in the most trivial. The experience of boundless, ever-available energy is one of which we all are capable, and entitled to by nature; yet few of us ever have tapped even a small fraction of our real energy potential. We all want to have more energy—but how?

The first step, and it is really the critical one, is to realize that you are capable of much, much more than you ever have imagined. In crisis situations, women have lifted cars to free trapped children, survived without food for weeks, endured seemingly impossible extremes of climate and stress, conquered "incurable" diseases.

You may have experienced similar breakthroughs of energy on a smaller scale: a "second wind" that carried you beyond your tiredness while hiking or jogging, or a sudden, inexplicable burst of energy when you were inspired by a project or a new idea. These "peak experiences" are a clue to the real depth of our energy resources: at any particular time, what determines your energy level is not so much what you eat for breakfast, how much or how little you sleep, or work, or relax—but whether you are *completely involved,* mentally/physically/emotionally, in what you are doing. This complete immersion in every task, every experience—whether mountaineering, washing dishes, or making love—is the secret to releasing more of the vast resources of energy in each of us.

The next step is actively to *train* yourself, developing and cultivating your energy in a conscious, systematic way. The Energy Games here have been distilled from the major body-mind disciplines of East and West, including Tai Chi, Aikido, aerobics, Gestalt, and bioenergetics. They will give you the experience of higher energy levels, raised naturally through movement, breathing, imagery, and meditation. Practiced regularly, they will give you more energy—and more control over energy. Don't just read about them—try them!

WORK-UP FOR A HIGH-ENERGY STATE

Marathon runners, long-distance swimmers, cross-country skiers, and wilderness hikers are among the most energized, vital, positive people alive—because their physical disciplines are ones that require sustained, continuous effort at a high-energy level. No ten-second sprints or thirty-minutes-a-week training here: a top marathon runner such as Jackie Hansen (the women's world record holder) runs between ten and twenty miles a day, *every* day.

Exercise of this kind would be impossible if one did not enter what is technically called the aerobic steady-state, a condition in which one's energy output is balanced by deepened and increased breathing, such that the breathless, entropic feeling of most violent exertion is replaced by a kind of airy, effortless cruising. This experience is available to every one of us, no matter what our present age or physical condition, with just a little bit of time and relatively painless effort. The results: radiant good health, a strengthening of the will, and an almost limitless supply of energy for work and play. Here's how to do it:

Wear loose, comfortable clothes and soft shoes—preferably running shoes. Find a location (if indoors, a large track or gym) where the air is as unpolluted as possible and where you won't have to give all your attention to distracting events (such as speeding cars, potential muggers). Before you start, bounce lightly on your toes, relaxing your shoulders, breathing deeply. Focus on a point in your lower abdomen, a few inches below your navel—this is the energy Center of the human system, and if you locate your *self* there (as opposed to the head, face, chest, or anyplace else), your movements will be coordinated and your energy released effortlessly.

This sense of the Center may not be apparent at first, although it is the basis of all Asian arts, from brush painting to swordsmanship. Merely concentrate your attention on the Center and hold it there as you begin to move, walking slowly at first, gradually increasing your pace to the limit of what is comfortable *for you.* This may be a rapid walk, a slow jog, or an easy, loping run. It is *essential* that you find the correct pace for yourself—an energy-level higher than normal, but not so high that you cannot maintain it comfortably:

1. Measure your heart rate, for fifteen seconds only, immediately after stopping—in the middle and at the end of your walk or run. Your pulse (taken at the wrist or side of neck) should be between thirty and forty (maximum thirty-seven if you are over forty)—that is, between 120 and 160 beats per minute. If it is lower than thirty, you are not challenging your system enough; if it is over forty, you are overdoing it and *must* slow down.

2. Your breathing should be deeper and somewhat faster than normal, such that you're aware of having to inhale and exhale fully

O HAVE IT, ENJOY IT

WHAT "LIFE FORCE" MEANS

Despite the great advancements of science, the essential force of life, the *energy* that transforms atoms of hydrogen, carbon, nitrogen, and oxygen into living tissue, flesh that leaps and dreams, builds, sighs, and dances—that basic life force remains mysterious and unfathomed. From the Stone Age onward, all the cultures of mankind (excluding, perhaps, our own) have recognized and named the natural energy of health and growth, sexual attraction and release, creativity, and healing. The Egyptians called it *ka*, the Hindus *prana*, the Polynesians *mana*, the Chinese *ch'i*.

In Europe, it was rediscovered as "odic force," *élan vital*, and Wilhelm Reich's cosmic/sexual energy, *orgone*. In the last decade, Soviet biophysicists, approaching the subject from a completely materialistic perspective, have evolved the concept of "bioplasma." Sounding remarkably like a yogic or Taoist adept, V.I. Inyushin of the University of Kazakhstan describes a system of ionized subatomic particles in every living thing, forming a kind of energy matrix through which all life functions are coordinated. Using the techniques of Kirlian photography, it is becoming possible to observe and monitor what seem to be the energetic processes of plants and animals. The life-force concept finally is emerging into scientific respectability.

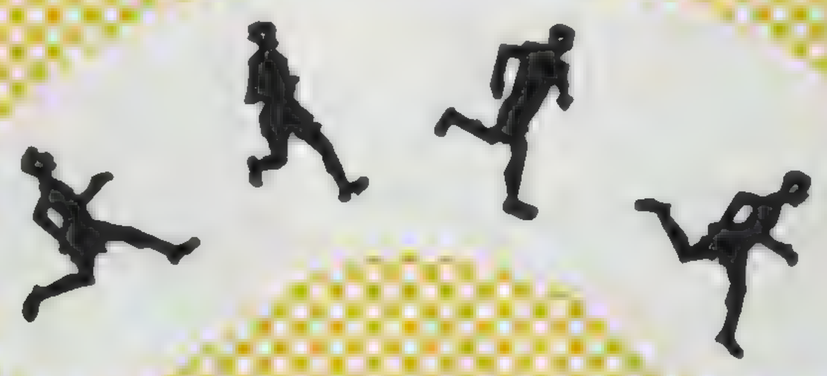
FOUR MINI-GAMES FOR ENERGY

1. For three minutes, move around (walk, sit, kneel, lie down, get up, etc.) *without using your arms*—either for support or balance. This reverses the usual pattern of energy-use (in office work, housework, driving, studying, etc.) by *de*-energizing the upper-body circuits while vitalizing the legs, hips, and torso.

2. To combat fatigue, find the activity that uses your energy in the way *most unlike* the activity that has been fatiguing you. If you have been sitting and talking all day, take a silent walk in the park; if you've been taking orders or abuse all day, find a place where you can yell and hit a bunch of pillows or a punching bag. *Don't* take a break from studying to watch television—a bike ride or swim will restore your energy level far more effectively. What's the opposite of typing? Doing the dishes? Driving in traffic? Find out what works for you—and do it!

3. Tai Chi movement: For five minutes, move continuously *in slow motion*. Breathe deeply, slowly, evenly as you move, and imagine that you are floating on your breath, rising and falling gently, weightlessly. Move freely—you may dance, mime, express emotions—but the movement must be continuous, without stops and starts. You can play music, even sing softly to yourself, but do not talk. *Important:* keep your knees at least slightly bent at all times when you are standing, to "ground" your energy by connecting you to the earth. Let every action involve your whole body in a smooth, easy, rhythmic, graceful flow, like wind or water. Avoid tense, jerky, angular movements. Seek to achieve *relaxation-in-action;* this is both the easiest way to feel your own energy—and the best way to use it. When you finish, stand still for a few moments with knees bent, back straight (but not stiff), your mind calm, and just breathe.

4. Energy-breathing: Sit, kneel, or stand in an erect, Centered position. Breathe deeply and evenly, inhaling through your nose, exhaling through your mouth, holding the breath for a few seconds before you begin each exhale. As you inhale, imagine that you are drawing in the life force of the Universe itself, filling yourself up with energy and distributing it to every cell of your body. As you exhale, imagine that your energy is extending outward, infinitely far, to the ends of the Universe. Five to ten complete breath cycles will energize you profoundly. Try it and see. ▽



"a kind of airy, effortless cruising"

to keep going at the same pace—but you should not be panting or gasping for breath. A good test: if you can talk or sing to yourself without getting terribly out of breath, your pace is all right.

3. You should feel that you are doing something vigorous, but not that you are straining or hurting yourself in any way. Internal pains (cramps, chest pain, dizziness, nausea) are reasons to *stop immediately*. Beyond that, you must use your own subjective judgment as to the level of exertion that is right for you.

Once you have established yourself in the aerobic state where, by breathing deeply, you can maintain a steady pace without undue discomfort, *keep* moving at this speed for as long as you can without straining—initially, from five to ten minutes (time yourself). As you move, work on staying loose and relaxed, moving from the Center with a springy, lively stride.

Don't put your head down and plod—be alert, keenly aware of your surroundings, like an animal hunting. Try to see, hear, smell, and feel as much as you can. Breathe fully, releasing the breath forcefully on each exhale. Pick an image of motion that suits you, and picture yourself, *feel* yourself as that image, moving tirelessly: an antelope bounding across an African plain; a locomotive rolling down the track; a jaguar; a gull floating on a breeze; a barefoot messenger bearing important news. Let the image pervade you, motivate you, energize you; you will find power and endurance that you never knew you possessed.

Whatever your speed, however, *avoid* the sense of pushing yourself, or straining compulsively to achieve something. The experience should be exciting, stimulating, *pleasurable* in an expanded way. When you feel you should stop, do so—but gradually (not suddenly) and consciously: examine exactly what caused you to stop. Was it muscle pain? Anxiety? Lack of breath? Loss of will? At the end of your energy run, bounce again to release any accumulated tensions, breathe deeply, and relocate yourself at the Center.

Repeat this Game every day for a month. Although your pace, your imagery, and your sense of the experience itself will vary from day to day, always apply the three criteria of pulse, breathing, and comfort. Unlike the machine, which wears down with use, the human energy system functions *better* with use: you will find the jog or run becoming increasingly easier, and you easily can extend the duration (gradually) up to fifteen or twenty minutes. You can also vary the exercise to include swimming, cycling, even vigorous dancing—provided that it is continuous and meets the three basic criteria. By the end of the month, your face and skin should begin to radiate health and vitality, and your "normal" energy level throughout the day should have increased dramatically.

The whole charm of at-home, *directly below* — the ease, the sensuous fabric, the casual attitude. His silky black jacquard pyjama with a kimono top and sash lined in beige, over one of his super-pretty tops — a lace-edged ivory camisole. Pyjama, of Qiana (American Silk Mills). Top, about $58; pants, about $38. Camisole, of Monsanto nylon-polyester-and-silk satin de Lys (Registered Fabrics) and Calais lace. About $36. Mid-September. Altman's; Nan Duskin; Rich's; Marshall Field; Sakowitz; Eleanor Keeshan, Los Angeles. . . . **A different kind of fox, this year's kind of coloring,** *directly below* — silky Labrador fox in soft, subtle tones of grey and taupe on white. This year's kind of coat — simple, narrow, slide-into easy. Revillon at Saks Fifth Avenue. Of dyed Labrador fox, $6,100. Accessories, next to last page.

Casual luxe

at the top of its form... FERNANDO SANCHEZ

By now everyone knows — Fernando Sanchez is the designer who single-handedly turned around the whole world of at-home/lingerie-dressing. But at the same time, he never stopped doing what he did first — designing beautiful modern furs. Which isn't at all surprising. When you talk fur, when you talk lingerie-dressing, you're talking about a certain kind of luxury, a certain sensuous appeal. And Fernando Sanchez captures it best: the seductiveness, the ease... the instant desirability.

AVEDON

The casual sable, *this page left:* a new look—a new casual mood—for the most luxurious of luxury furs—side-slit natural Russian sable that reverses to grey squirrel. Dashing with everything from jeans and tweeds to crêpe de Chine. Revillon at Saks Fifth Avenue. $22,000. **At-home separates-dressing,** *above right:* three totally different pieces that work together: a wonderful man's robe—the Kimono wrap in a classic tattersall challis; a handkerchief-thin white batiste tunic with cap sleeves and lace inset; navy satin pants. And like all good separates, they go dozens of other ways. Robe, of polyester and cotton, about $75. Tunic, of polyester and cotton (Registered Fabrics) and Calais lace, about $22. Pants, of Monsanto nylon-polyester and silk satin de Lys (Registered Fabrics), about $36. Mid-September. Altman's; Nan Duskin; Rich's; Marshall Field; Sakowitz; Eleanor Keeshan, Los Angeles. *Both pages:* hair, Christiaan; makeup, Ariella. Accessories, next to last page this issue.

People

are talking about...

National pride and peace-of-mind, the unexpected results generated by Bicentennial togetherness and the Conventions' toss-ups and thresh-outs. And the dominant feeling: optimism. Even the Mars trek helps, what with intimations of life-sustaining nitrogen way out there, while way down here, we're all talking the old-fashioned virtues. . . . This overheard give-and-take in the Senate Dining Room: "*He* doesn't want anybody in his Administration who plays around." "*Who* can he hire?" . . . T-shirt swapping, an Olympics legacy; easiest détente: a U.S.A. T for a U.S.S.R. . . . The look-who's-cooking-now cookout (the newest fund-raiser)—and who will be doing it nifty at the Waldorf during the March of Dimes' Gourmet Gala Ball: the likes of Lady Keith, the Joel Greys, Mrs. T. Suffern Tailer, Bill Blass, and Betsy Bloomingdale. . . . **Buddy-buddy movies, at last going girls-together, as in Herbert Ross's The Turning Point, which chums Shirley MacLaine and Anne Bancroft, and Robert Altman's Three Women, which dittos Shelley Duvall and Sissy Spacek. An ERA Butch Cassidy coming up?**



ROY SCHEIDER
Star-news movie-actor man

SNEAK-A-PEEK ART

Roy Scheider, a quiet, strong, sexy, very-good-movie-actor man, with older-brother appeal and a startle-way of uncoiling into an onscreen killer. He got the big fish in Jaws, goes for the human variety in up-coming Marathon Man. Scheider is the most self-understated new star on the screen: "I have a long, lean, mean-looking face. It's not till people get to know me that they discover what a pussycat I am."... Dirty pictures, not the under-the-counter kind, but the fun-house-mirror, optical-illusion variety, abounding in the exhilaratingly serious exhibit *Anamorphoses: Games of Perception and Illusion in Art* (Leonardo to vintage Dali to right now), to be seen in U.S.A. museums. Now you see 'em, now you don't: the trick is to get your eye in the right place. . . . The Tango Hustle, with a worldly dip and a turn to it—ve-rrrr-eeee smoochie-trashy. . . . This wolfy come-on: "You're just fine, darlin'. You're looking mighty conducive." . . . Jeanne Moreau, scheduled to make her American onstage debut in Chekhov's *The Cherry Orchard* in one Manhattan playhouse, while upcoming in another: Irene Worth, chop-chopping her way through the same orchard. So who's to win *The Cherry Orchard* war? Answer: Irene Worth. Reason: because Jeanne Moreau's cancelled. She's got "other commitments." . . . **Wavelength medicine, with Boston's four-year-old tele standby House Call now hoping to beam its matter-of-fact self nationwide. Some three- to five-thousand New England viewers try to call in weekly to get reliable medical information from House Call's strictly legit, real-doctor host, Timothy Johnson, his talk-it-all-over pro guests: confirmation of the All-American preoccupation with health. . . . The barber who tells his would-be hirsute clientele: "If you want your beard to grow fast and thick, knock it off for a time—stay celibate."**

ZITI-NG ARRANGEMENTS

The quick-grab international hustle among publishers, moviemakers to cash in on the Entebbe rescue, with one book being published in Israel two weeks after the raid—out one week later in the U.S.—and movies assigned to writers, directors, and partially cast before you can say "opportunists." Instant history marches on. . . . The Second Empire, its 1860–1870 decorative extravagance, stable luxury, gaslight colors stealthily usurping the Art Deco passion, the Art Nouveau cult. The way Victoriana invaded the 'thirties, *le style Napoléon III* is beginning a 'seventies take-over, with the Philadelphia Museum of Art and the Louvre planning a prodigal Second Empire sum-up exhibit. . . . "Sunday's child," the come-lately synonym for homosexual, derived from the children's rhyme which last-lines: "But a child that's born on the Sabbath day/is fair and wise and good and *gay*." . . . **Pronto, the newcomer eastside-Manhattan two-part Italian restaurant in which the decor ranges from white-bright (front room) to chiffony, rendezvous-dim (back room). Delectable surprise: you can watch pasta makers dough-ily at work. That's entertainment.**

ANYTHING BUT SKATE-BORED

Skateboards, gone violently big-business, high sport, with Californians using them for transport, a planned top-money, top-pro tournament at Long Beach, Calif., and expensive boards (up to $125) outselling cheapies. What a way to go! . . . Barbara Walters time, October 4th, and the get-set, get-ready, go! question: Will Barbara's ratings trigger network-newstime slots' traditional half-hour into revolutionary hour? . . . This sign, in a hooch-store window: Creative Hangovers, Inc.

—LEO LERMAN

Straight to the brain—that's how Barbara Jordan speaks, with deft, sure, devastatingly rational words and a firm, you-can-trust-me delivery.

"I am not going to sit here and be an idle spectator to the diminution, the subversion, the destruction of the Constitution." Barbara Jordan, right, gripped the attention of the American public tele-watching the House Judiciary Committee's debate on impeachment, in the summer of '74, with her clear, concise, and implacable words.

This summer, Congresswoman Jordan grabbed the home viewers again and rocked the Madison Square Garden delegates to noisy fervor as second keynoter at the Democratic National Convention. "Let us heed the voice of the people and recognize their common sense," she said. No one listening doubted *her* common sense; and, as she spoke each sentence in a gentle, compelling voice, then closed her lips accurately around her teeth, the message had been sent, sealed and delivered.

The Texas-born, Boston-trained lawyer, who has rung up more firsts than you can shake a State Senate at, in just three years on Capitol Hill has plain-spoken her way to national prominence. No token, no symbol, she—Black and a woman—did designate her appearance as keynote speaker as "something special." That's really the best way to describe Barbara Jordan.

AVEDON

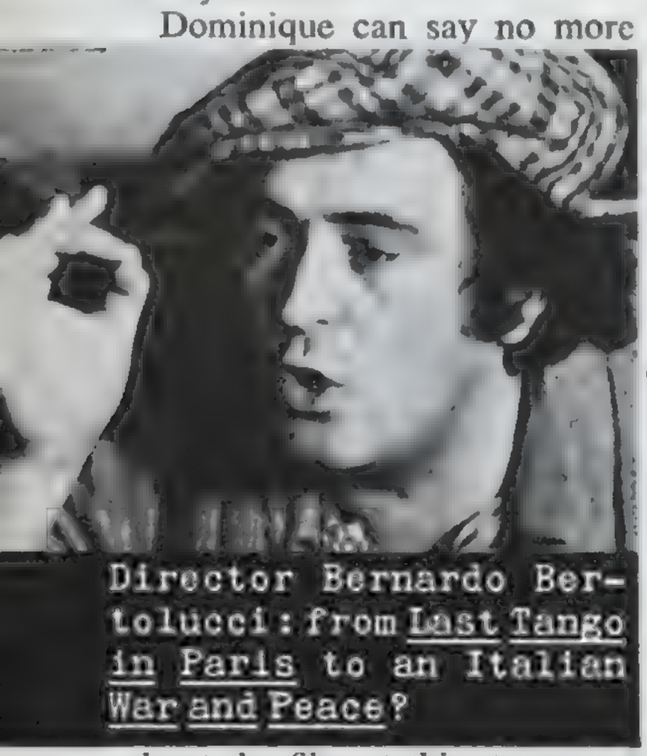
Mind Grabber

The man who sex-shook us with "Last Tango..." zaps a political jolt with "1900"; Bertolucci's massive, star-jammed epic may make you see red

BY JOAN JULIET BUCK

Prologue—Basel, 1973
On the set of another film. Dominique Sanda confides: "Bernardo is going to make a huge, wonderful film, a film about the whole of this century. It's the story of two boys who are born on the same day in 1900, of two families, peasants and landlords. There will be the war, Fascism. I am going to play a woman who is very modern...."

Dominique can say no more about the film at this stage, it is still a secret. *Last Tango in Paris* has just come out, and the success of the movie's shock scene has made the whole world aware of Bernardo Bertolucci as a director with a key to an audience's emotions. The fact that his early films, including *The Conformist,* are political statements has been obscured by the furor about Marlon Brando talking dirty.


MARVIN LICHTNER

Director Bernardo Bertolucci: from Last Tango in Paris to an Italian War and Peace?

Part One, Parma, Autumn, 1974.
The set of "1900"
Verdi was born in Roncole, near Parma. The pretty town of Parma was the home of the exiled court of the Empress Marie-Louise, who left a museum filled with French diaries and Napoleonic bees; it is also the birthplace of Bertolucci. The area is called L'Emilia Rossa. Emilia was the first part of Italy to become Socialist and has remained so since the beginning of the century. It is no accident that Bertolucci is shooting *1900* here.

I arrive by train, lugging instruments with which to record the visit. The hotel where cast and crew have been put up is named after the Empress; and its lobby is purple, mauve, magenta. One detects a system of reference that begins with Parma violets.

The set is the village square in Guastalla, where the fog is dense and tinged with brown. Seven hundred people dressed in black, each wearing a patch of red, are marching behind carts bearing four charred bodies in wooden coffins.

In the cold square, where water and dust are suspended in the air, Bertolucci is the center of concentration. This tall, broad young man with black hair and well-defined features never raises his voice; his tone is always that of intimacy. He exudes a tremendous gentleness, and it is this quality that one is most attracted to. The immense receptivity that can be gauged by his face and his demeanor demands only one thing: that one refrain from jarring him so as not to alter the balance of what he is creating.

There is a fervor here that is almost tangible. It is not the usual waiting-for-overtime, backbiting set. Everyone is passionate —the actors, the grips, the assistants, the costume ladies wrapped in silk scarves against the cold.

The film is being shot to coincide with the seasons: summer, representing the youth of the protagonists and the idealized childhood of the century, is behind us; autumn and winter are being used as the symbolic expression of what Bertolucci calls "the dark night of Fascism." This means that today, November 6th, must





"1900" on film: three and a half years and $9 million to make, five and one-half hours to look at. Its stars—young, about to burst upon us.

Above: Gérard Depardieu, twenty-seven, France's leading man—with the heat of a young Marlon Brando.

Far left: Donald Sutherland, who's gone from manic in "M•A•S•H" to libidinous in Fellini's sometime-to-be-seen "Casanova;" for "1900," Bertolucci's made him a heavy, Attila the Fascist.

Near left: after "Godfather II" and a neurotic "Taxi Driver," Robert De Niro is big business at the box office and lord of the land in "1900." But it may well be Dominique Sanda, right, who has the flashiest role of all: a '20's modern, cigarette-smoking city slicker, Ada. Viewers at the '76 Cannes Film Festival say not since "The Garden of the Finzi-Continis" has Dominique looked so lushly remote or ideally rich.

EVA SERENY/SYGMA

People are talking about...

Movie shocker

be somewhere around 1920.

In the bar, the extras, dressed in prosperous overcoats to play local *fascisti,* seem to carry an air of menace into their counter orders. The news we hear on the radio is about a recent Fascist bombing. The funeral being filmed is that of four men incinerated in a 1930's Fascist-lit fire of their old-folks' home. The correlation between the events of then and of now is irrefutable and gives a special sense of urgency to the filming. "Everything that has happened recently in Italy, this Fascist terrorism," says Bertolucci, "has given us a need to express ourselves by showing to what point irrationality and absurdity can go. The bombs have made us understand emotionally, beyond intellectual reaction."

The "us" he refers to first of all are himself, his brother Giuseppe, and Franco Arcalli, with whom he wrote the script; but Bertolucci extends his "us" to the entire cast and crew of the film. Inevitably, the bystander wants to join the "us." Standing underneath an arch, watching the procession march into the square, I am so overcome that I wish to be assimilated into this moment, absorbed into the film.

When Gérard Depardieu, having finished his close-up with Stefania Sandrelli, comes over and admires the mauve of a sleeve that protrudes from my raincoat, I feel accepted by the film; and mauve is on its way to becoming the touchstone color of this experience.

In front of the camera, Depardieu, as Olmo (the name means Elm) Dalco, the peasant whose life the movie follows, hugs the schoolteacher played by Stefania Sandrelli and says, "Listen." A brass band joins a single flutist in playing "L'Internationale," which is known in Anglo-Saxon countries as "The Red Flag." I learn to hum it; in my apolitical way, I find it a pretty tune.

That evening, in a country mansion rented from the kind of family whose decline the film documents, Bertolucci sits back on a striped silk couch and describes the film as a verification of his political conscience. It is also, with a budget of seven million dollars and a nine-month shooting schedule, the most ambitious project ever entrusted by an American company to an Italian director and crew. In fact, three (Continued on next page)

LEONARD DE RAEMY/SYGMA

Movie shocker

(Continued) companies, attracted by the success of *Last Tango*, joined forces to distribute the film. Twentieth Century-Fox, Paramount, and United Artists (who released *Tango)* are behind it, with Alberto Grimaldi producing in Italy.

The cast is international; the two patriarchs are played by Americans—Burt Lancaster as the landowner and Sterling Hayden as the peasant. Robert De Niro is the heir, Alfredo Berlinghieri; Depardieu, his peasant counterpart. Dominique Sanda plays a city girl who smokes cigarettes, writes poetry, and marries Robert De Niro.

Fascism is represented by Attila the foreman, played by Donald Sutherland, and by Laura Betti as Regina, the evil, jealous sister-in-law of the landowners. The supremacist names of the two Fascists are no accident: the film, says Bertolucci, is about the death of the *patrone*, the end of the ruling class. "When we first worked on the script we thought peasant culture was dying, but when we came here we realized that it is their class struggle and their revolution that have preserved their way of life. Theirs is the only force to have opposed itself to the consumer society."

In his cold drawing room, Bertolucci talks of his film as being a pageant, a fresco. His symbolic use of language, perhaps an effect of seven years in Freudian analysis, wraps itself around the concept of Socialism and dilutes the polemic with a reverence for nature so boundless that it is almost pantheistic. "There is a maximum truth in whatever you do here, maybe because we are following the rhythm of nature. There is a certain gift that comes from natural things. . . . One must get as near as one can to the idea of things, to show the ideas contained in them rather than just the things themselves."

Bertolucci does not use the word "dialectic"; but, with so much talk of "things," it is clear that philosophy is at work here. What he has just enunciated is the dialectical materialism of Engels, in which ideas are the reflection of objective reality. It is a sensibile way of approaching filmmaking, where reflecting a reality (and shooting in tune with the seasons) is both cheaper and less hubristic than attempting to build a totally different world out of plaster and air.

Bertolucci quotes Jean Renoir, "One must always leave a door open, to see what may come in," to explain why he prefers an open-ended attitude to shooting. "The actors improvise all the time, and I'm always ready to go against the script if they do something I like. Sometimes I do things that make me tremble, because I think I am going against the general cohesion.

"I get seduced by the emotions engendered during the filming," Bertolucci admits. He is not the only one. Dominique Sanda foregoes her usual serenity and tells, in a tremulous voice, how "Bernardo just blows the role at you."

Donald Sutherland, on the other hand, is seduced by the idea of the film, and sees it as being "about the end of the strong structure of feudalism, its breakdown bringing about a chaos from which came the elements of Socialism and Fascism."

Another day on the set: This time it is the wedding of Alfredo (De Niro) and Ada (Sanda). We are in a large country house: the walls are decorated with friezes; in the guest-filled room, the wedding bower is made of trellises; the winter light comes through the windows. It is all so perfect that the only intrusion is the camera itself.

Dominique Sanda shimmers in her white dress; she looks more beautiful and more composed than ever. The symbolism of the free spirit about to be locked into this house, into this family, is evident, as is that of Sutherland's jackboots when Attila arrives with his pack of bullies. We are conditioned to expect Fascists at a wedding to arrest everyone in sight; this being a film about property, they have arrived only to pay their respects to their boss on his wedding day.

Spring approaches; in the film, it is welcome, for it means 1945, the story's end. But the actors and crew are apprehensive. People try to stay on, find scenes that have not been shot, try to extend the filming. The pain of separation is intense. Bertolucci had said it the first night: "*1900* is a Utopia."

Italy, in 1974, is growing more violent, more puzzling every day. Bands of Fascist youths roam the streets of Milan, of Turin, of Rome, murdering suspected Communists. This sort of bipolarization is extreme, irrational. The very word "Fascist" is one that belongs to the days of the Weimar Republic, not to the 'seventies. Yet the reality is there.

After eleven months, the film is in the can. My contribution has been to call it "the left-wing *Gone With the Wind*" in *Women's Wear Daily*. And also, on a Saturday night in Paris, to persuade the musicians at Maxim's to play "L'Internationale."

Part Two, The Cannes Film Festival *May 1976*

The poster over the Carlton ho-

(Continued on page 381)

People are talking about...

Photogra life/death

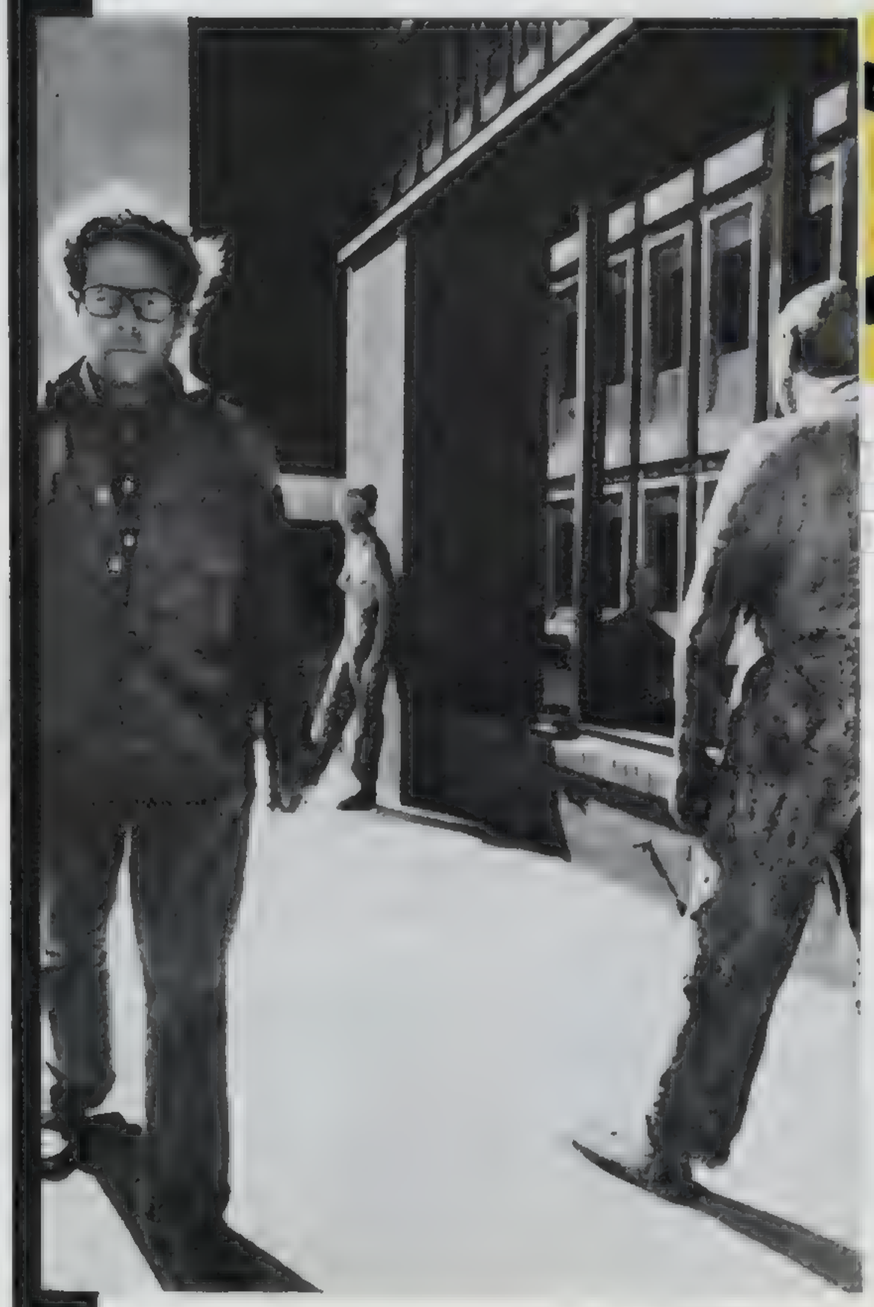
"Life is a movie. Death is a photograph." Peter Hujar's portraits live, tell no lies

BY SUSAN SONTAG

Photographs turn the present into the past, make contingency into destiny. Whatever their degree of "realism," all photographs embody a "romantic" relation to reality.

I am thinking of how the poet Novalis defined Romanticism: to make the familiar appear strange, the marvelous appear commonplace. The camera's uncanny mechanical replication of persons and events performs a kind of magic, both creating and de-creating what is photographed. To take pictures is, simultaneously, to confer value and to render banal.

Photographs instigate, confirm, seal legends. Seen through photographs, people become icons of themselves. Photography converts the world itself into a department store or museum-



DUANE MICHALS

Psyc

BY BARBARA ROSE

Ever since George Segal began making ghostly white plaster casts of real people in real situations, his work has attracted attention and acclaim. Recently, Segal was one of the outstanding American artists awarded a commission by the General Services Administration: "Restaurant,"

George Segal, left, strides past his own shape-of-life sculpture, "Restaurant," on Federal Building Plaza, Buffalo, N.Y. The Segal People, this time, are serious bronze, not Pop plaster.

phic

"Bill Elliott," the photograph below, is one of the "Portraits in Life and Death," a book by Peter Hujar, to be published next month by Da Capo Press. The article beginning at left will become the book's introduction.



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without-walls in which every subject is depreciated into an article of consumption, promoted into an item for esthetic appreciation.

Photography also converts the whole world into a cemetery. Photographers, connoisseurs of beauty, are also—wittingly or unwittingly—the recording-angels of death. The photograph-as-photograph shows death. More than that, it shows the sex-appeal of death—another instance of the Surrealist "bad taste" that is the most persistent motif of good taste in photography. The intrusion of still photographs in that remarkable sequence in Robert Siodmak's film *Menschen am Sonntag* (1928) is like the intrusion of death. One minute we see ordinary folk milling, laughing, grimacing, yearning. The next moment—as, one by one, they step before the street photographer's black box—we see them frozen, embalmed in a "still." The photographs shock, in the flow of the movie. It's as if these vivacious people were already dead, and their paper photographs were cupped behind glass and affixed to tombstones, as is common practice in cemeteries of Mediterranean countries.

* * *

"When one has a picture taken, the photographer says 'Perfect.' Just as you are! That is death.

"Life is a movie. Death is a photograph."

I am quoting from my first novel, *The Benefactor*—from the conclusion of Professor Bulgaraux's lecture. The novel was published in 1963, which is also the year I met Peter Hujar. And the premonitory link between my sensibility and his that is suggested by this passage was transmuted into something much more concrete around 1966, when he showed me the extraordinary photographs he had taken in the Catacombs at Palermo. Readers of *Death Kit* will recognize how intimately the oneiric landscape of the final scene of my second novel—which came out in 1967—is related to those photographs, the last in the present book.

In the first part of this selection of Peter Hujar's work, fleshed and moist-eyed friends and acquaintances stand, sit, slouch, mostly lie—and are made to appear to meditate on their own mortality. Do meditate, whether they—I—he (for the photographer is among his subjects) acknowledge it or not. We no longer study the art of dying, a regular discipline and hygiene in older cultures; but all eyes, at rest, contain that knowledge. The body knows. And the camera shows, inexorably. The Palermo photographs—which precede these portraits in time—complete them, comment upon them. Peter Hujar knows that portraits in life are always, also, portraits in death. I am moved by the purity and delicacy of his intentions. If a free human being can afford to think of nothing less than death, then these *memento mori* can exorcise morbidity as effectively as they evoke its sweet poetry and its panic. ▽

hological sculpture

The artist whose plaster people have Pop-ped our self-images tells why, how he works—in an inner world

placed in front of the Federal Building in Buffalo, New York, is both Segal's first outdoor sculpture and his first work in bronze—a material, he says, that fascinates him, changing his concepts of permanence and possibility.

Barbara Rose: Why do you choose banal subjects?

George Segal: I guess my thinking is a schizophrenic mix of elitist art and populist ideas. I have an intuition that my container for elitist ideas lies in everybody's body—that there's an infinite universe within an ordinary person and his everyday acts. I still think we are riding the last wave of the Renaissance. When Leonardo painted Mona Lisa, that twenty-mile vista behind her was the infinity of the external physical universe, with all its mystery and unknowability. Her face expresses some secret wisdom. Then, centuries later, Freud started charting a road map of that interior infinity—the infinity within each person.

BR: In other words, there is a psychological dimension in your work?

GS: Yes, of course. I cut my teeth admiring and rejecting Abstract Expressionism, with its metaphysical emphasis on internal romance. I can't escape psychology—the inner world.

BR: Why did you choose the "Restaurant" as the subject for your first outdoor commission?

GS: I like the form of the piece, and I like the human irony. It is set in front of a modern, waffle-iron Bauhaus-influenced building. And there is a public strip of green grass and concrete outside with wooden benches reserved for people eating their lunches, in the midst of a forest of the architectural and visual static mix of downtown Buffalo.

This was the space reserved for public sculpture: a round concrete platform, with two smaller platforms going to a rectangular planter for a tree. There is also a flagpole. People walk into this dehumanized government building wall-eyed to talk to an IRS agent, or to get a welfare check, or to plead for Social Security. All I could do was deal with ordinary people in a magic situation.

The magic situation was an ordinary restaurant window. My

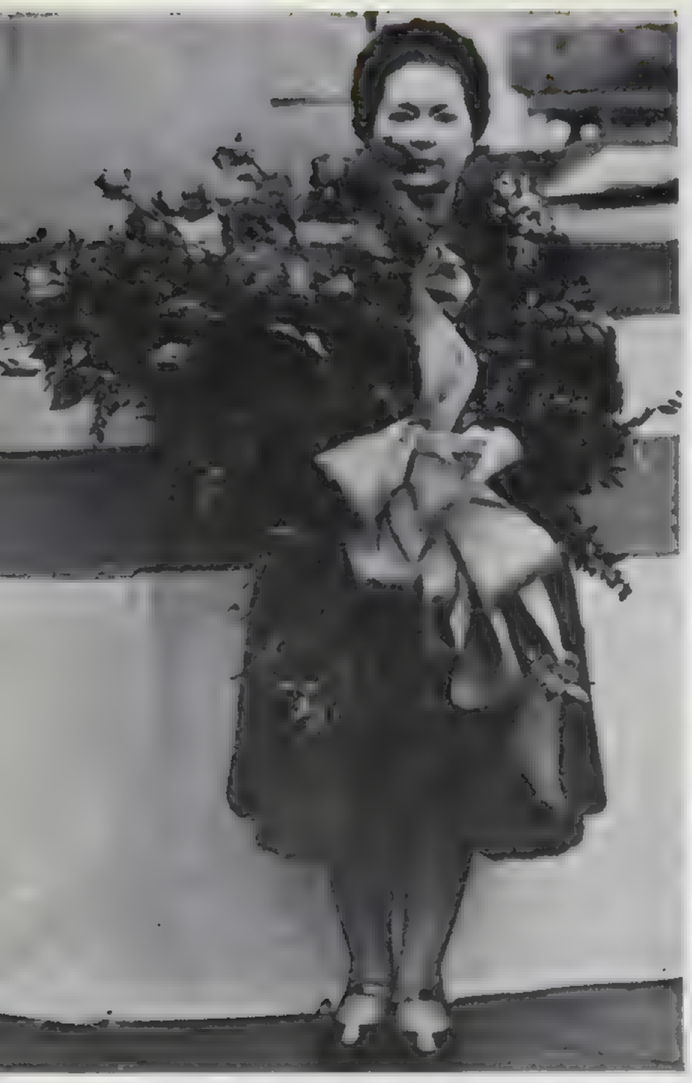
(Continued on page 383)

People are talking about...

GWTW's start,

Tiny writer of world's biggest novel (it made world's biggest movie) tells how book grew, almost strangled her

BY MARGARET MITCHELL



U.S. BUREAU OF SHIPS, NATIONAL ARCHIVES

When asked to christen the U.S.S. Atlanta, Margaret Mitchell, not quite five feet tall, wrote to the Navy pleading for shorter roses

EDITOR'S NOTE: *Not until more than halfway through Margaret Mitchell's 1037-page, three-pound, romantic thrill-a-pager (eighty-five American printings of the original and twenty-seven translations since publicaton, still selling at a staggering rate) is the anti-heroine hit by a startling thought: a woman can manage a business as well as a man—in Scarlett O'Hara's case, decidedly better. But, in this "most Victorian of novels," which was considered sexually shocking in 1936 and by now has been read by more people than any other novel (and seen as a movie by more people than any other movie; already cable-TV-ed, it'll be network televised in November), Margaret Mitchell Marsh could not allow such "unfeminine" behavior to go unpunished; she made Scarlett a courageous but ethic-less character and smacked her with every disaster known to woman.*

As the redheaded writer herself pointed out, nowhere in America are there more social rules than in the South; and, as a sixth-generation Atlantan, she could not deviate from those niceties one whit. True to her upbringing, Mrs. Marsh never admitted to being a professional writer, just a "lucky amateur" (some luck—she worked on the book ten years); and, as celebrity crashed over her, she steadfastly behaved toward the public masses with private Southern courtesy. Since Margaret Mitchell's code demanded that every letter to her be answered by her alone—and not "abruptly,"either—the effort drained her health. But what treasure for her fans: a hefty volume of her letters will be published next month by Macmillan, every letter as garrulous, headstrong, wily, witty, hyperbolic, and down-to-red-earth as Gone With the Wind. *In these excerpts, Margaret Mitchell (who died in 1949) lives and—praise God—writes.*

To Mr. Julian Harris, The Chattanooga Times, April 21, 1936

. . . As I am not sure just what information you want, I'll tell you something about the book and if you want anything else please let me know. I've interviewed a thousand and more people but never been interviewed myself and I'm as green as can be and hardly know what to put in. I wrote this book about eight years ago, I think. It was after I left the Journal and after I married John in 1925 but I can't quite place the date. It was while I had a bad ankle and was on crutches. I couldn't walk for a couple of years so I put in my time writing this book. When my foot got well, I stopped writing because walking seemed far more interesting. I didn't finish the book and it just lay around the house. I never sent it to any publishers because, to be quite frank, I didn't think much of it. Written as it was at the height of the Jazz Age, I didn't think it would sell as it was a "Victorian" type novel, almost as long as "Anthony Adverse" [Hervey Allen, 1933] and about war and hard times in Georgia. And, also there was precious little obscenity in it, no adultery and not a single degenerate and I couldn't imagine a publisher being silly enough to buy it.

Then, some months back Mr. Latham, of Macmillan, was in town. He was referred to me by Lois Cole (who you may remember was here at Macmillan's for several years) and Lois asked me to dig up all the manuscripts among my friends for him. I dug up some for him and he, being the kind of man who can charm birds out of trees, dug up mine and took it off with him and bought it before I could catch my breath. Since that time, I've been rechecking my historical facts. However lousy the book may be as far as style, subject, plot, characters, it's as accurate historically as I can get it. I didn't want to get caught out on anything that any Confederate Vet could nail me on, or any historian either.

To Mrs. Julia Collier Harris, The Chattanooga Times, April 28, 1936

. . . And about me—I'm Eugene M. Mitchell's and Maybelle Stephens' daughter. . . . As to how I got started on Civil War material, I suppose I started in my cradle. Father is an authority on Atlanta and Georgia history of that period and Mother knew about as much as he did. I heard so much when I was little about the fighting and the hard times after the war that I firmly believed Mother and Father had been through it all instead of being born long afterward. In fact I was about ten years old before I learned the war hadn't ended shortly before I was born. Mother used to sing me to sleep with those doleful tunes of the Sixties, "Jacket of Grey" and "Somebody's Darling," varying them with "If you want to have a good time, jine the calvalry" and "Bonnie Blue Flag." She was completely tone deaf and couldn't carry a tune in a bucket but she made up for these lacks with enthusiasm and I attribute the insomnia that has plagued me for years to the fact that she knew so many grand and harrowing songs that I refused to go to sleep for fear I'd miss some verse.

When I went to school and learned to "recite" on Friday afternoons, my pieces, picked by Father and Mother, were Henry Grady's "The New South," "Little Giffen" and "The Conquered Banner." On Sunday afternoons when we went calling on the older generations of relatives, those who had been active in the Sixties, I sat on the bony knees of veterans and the fat slippery laps of great aunts and heard them talk about the times when Little Alex [Alexander Hamilton Stephens, Vice President of the Confederate States] was visiting them and how much fried chicken Father Ryan could put away and how nice thick wrapping paper felt when put between the skin and the corset in the cold days during the blockade when woolen goods were so scarce. And how Grandpa Mitchell walked nearly fifty miles after the battle of Sharpsburg with his skull cracked in two places from a bullet. They didn't talk of these happenings as history nor as remarkable events but just as part of their lives and not especially epic parts. And they gradually became a part of my life.

So it's not remarkable that I had an early interest in that period. I'd have lost my mind from boredom if I hadn't been interested. . . .

. . . I was on the [Atlanta] Journal five or six years and did run-of-the-mine feature stories. Eventually they let me do historical stories which I enjoyed immensely. Best of all I liked interviewing the Oldest inhabitants. Most of the things I asked them had nothing to do with the story I wrote eventually. I was interested in how people felt during the siege of Atlanta, where casualty lists were posted, what they ate during the blockade, did boys kiss girls before they married them and did nice ladies nurse in the hospitals. I had no intention, at that time, of ever writing a book. I just wanted to know those things. And they came in very handy when the actual writing began.

Then I broke my ankle and arthritis set in and I was on crutches for about three years with no prospect of ever walking again. I read swiftly and enormously and can and will and do read anything, murder stories, love stories, history, medicine, archaeology. . . . Finally my husband brought home a pound or so of copy paper and said "write a book. I can't find anything at the Carnegie that you haven't read, except books on the exact sciences." . . .

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CULVER



Giancarlo Giannini

The word is out that Hollywood is planning a sequel to *Gone with the Wind*. To help a few more people get into the act (stage musical—composer-lyricist, Harold Rome—has been touring), we've chosen casts for some imaginary new versions:

All-Star International GWTW
Rhett Butler: **Giancarlo Giannini**
Scarlett O'Hara: **Isabelle Adjani**
Ashley Wilkes: **Fred Astaire**

New Hollywood's Old GWTW
Rhett: **Jack Nicholson**
Scarlett: **Brenda Vaccaro**
Ashley: **Robert De Niro**
Also starred:
Stockard Channing
Al Pacino
Dustin Hoffman

Old Hollywood's New GWTW
Rhett Gatsby: **Robert Redford**
Daisy Scarlett: **Mia Farrow**
Nick Ashley: **Sam Waterston**
Note: The entire population of Newport, R.I., could be trucked to Atlanta for its re-burning

Norman Lear's GWTW
Scarlett O'Hara, Scarlett O'Hara:
Louise Lasser
Rhett: **Carroll O'Connor**
Mammy: **Nancy Walker**
Ashley: **Guest Star Chevy Chase**



Louise Lasser



David Bowie

Rock GWTW
Rhett: **Mick Jagger**
Scarlett: **Bette Midler**
Ashley: **David Bowie**
Assorted plantation types:
The Manhattan Transfer

Book-of-the Fortnight's GWTW
Rhett: **Truman Capote**
Scarlett: **Erica Jong**
Ashley: **Peter Benchley**
Tara should be moved to Bermuda or Martha's Vineyard for filming. Sherman, in a flashback, could be played by a shark

Las Vegas' GWTW
Rhett: **Wayne Newton**
The rest of the cast filled by Vegas bimbos

Joseph Papp's New York Margaret Mitchell Festival Production
Rhett: **Joseph Papp**
Other roles to be filled by *A Chorus Line* road companies

future

Casting for 1939 GWTW raged in every U.S. parlor; left, we pick for "sequels"

I began it in 1926, I think. Perhaps you will remember that this was during the high tide of the "Realistic" era, or the Jazz Age. I had gotten pretty tired of Jazz Age fiction, after reading steadily for years. I had gotten so tired of finding "son of a bitch" on the first page of every novel I opened that I'd about quit reading fiction. I don't mean that to sound prissy because it wasn't that I was shocked but I just got good and tired of it. So I thought I'd try to write a book that didn't use that phrase a single time. And write a book in which no one was seduced and there wouldn't be a single sadist or degenerate in my book. Of course I knew it would never sell but I didn't intend to sell it. I was just writing to keep from worrying about never walking again.

I don't mean that I wrote a sweet, sentimental novel of the Thomas Nelson Page type. My central woman character does practically every thing that a lady of the old school should not do. And so do many of the characters. But whatever their shortcomings they are the shortcomings of strength and exuberant health and tough mental fibres. For when I look back on the survivors of those hard days of war and reconstruction they all impressed me as a remarkably tough bunch of people. I don't mean tough in the modern slang meaning of the word. But tough in its older meaning, hard, resistant, strong. The old ladies were certainly not lavender and old lace ladies. They had more drive at eighty than their children and grandchildren and when they had nothing better to do they went to meetings of patriotic societies and rended the societies apart. And while they scorned votes for women, they could go to the Mayor and City Council and reduce them to jelly by a few well chosen words concerning male shilly-shallying and inefficiency—and they got civic improvements in a way that voting women never did.

So I thought I'd write about the young days of these old ladies and the things that had happened to them that made them tough and fearless and outspoken—and very gentle.

It took so long writing the book. There was a year when my hands were too stiff to type at all and months when fever ran too high for me to work. And when I got well there were illnesses in the family that kept me from finishing. Finally I just put the thing away unfinished and I suppose it would never have been finished if Mr. Latham hadn't bought it "as is." . . .

To Mr. Herschel Brickell, The New York Evening Post, July 7, 1936

. . . Thank you for picking up the parallel between Scarlett and Atlanta. No one else (as far as I know) caught it. Thank you for going on record that while my story "bordered on the melodramatic" at times, the times of which I wrote *were* melodramatic. Well, they were but it takes a person with a Southern background to appreciate just how melodramatic they really were. I had to tone down so much, that I had taken from actual incidents, just to make them sound barely credible. And thanks for your defense of Captain Butler and his credibility. I never thought, when I wrote him, that there'd be so much argument about whether he was true to life or not. His type was such an ordinary one in those days that I picked him because he was typical of his times. Even his looks. I went through hundreds of old ambro-types and daguerreotypes looking at faces and that type of face leaped out at you. . . . . . As you may observe from the postmark, I'm not at home in Atlanta. I'm on the run. I'm sure Scarlett O'Hara never struggled harder to get out of Atlanta or suffered more during her siege of Atlanta than I have suffered during the siege that has been on since publication day. If I had known being an author was like this I'd have thought several times before I let Harold Latham go off with my dog-eared manuscript. I've lost ten pounds in a week, leap when the phones ring and scurry like a rabbit at the sight of a familiar face on the street. The phone has screamed every three minutes for a week and utter strangers collar me in public and ask the most remarkable questions and photographers pop up out of drains, always in the hope, poor things, that they can get a picture of me that doesn't look like Margot Asquith.

(Continued on page 376)



I.M. PEI
Architect to the world...

BY PETER BLAKE

IEOH MING PEI
Born: **1917, Canton, China.**
Education: **M.I.T., Harvard.**
Residence: **In Manhattan, an exquisite little town house remodeled by him.**
Occupation: **Possibly the best architect practicing in the United States today.**

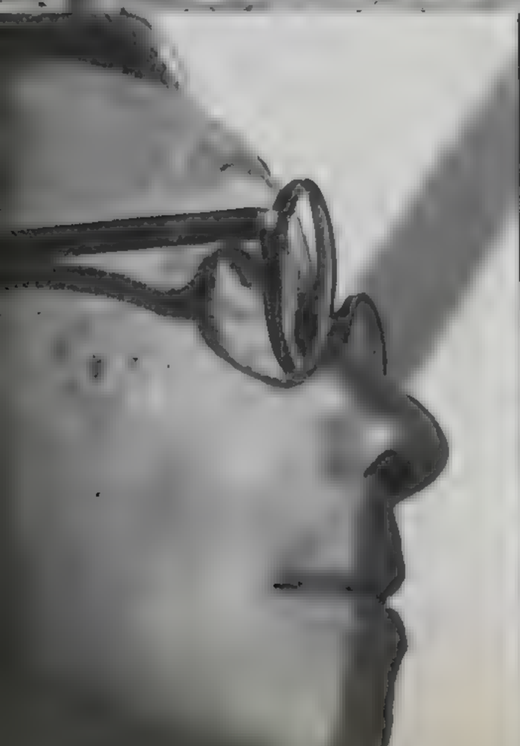
Ieoh Ming Pei—according to *The New York Times*'s architecture critic, Ada Louise Huxtable—may be the best architect practicing in the U.S. today. Possibly so, although he has some stiff competition for that distinction: there are Robert Venturi and his hangers-on, exploring architectural Pop and applying existentialist theory to the man-made environment; there are the well-publicized "New York Five," who have just discovered early Le Corbusier and even earlier Gerrit Rietveld; and there are other architects, closer to Pei's own circle, who might justly lay claim to the distinction—Philip Johnson, for example, now seventy years old, who is designing and building today with a freedom and imagination few expected from him twenty-five years ago, when he was Mies van der Rohe's most disciplined disciple.

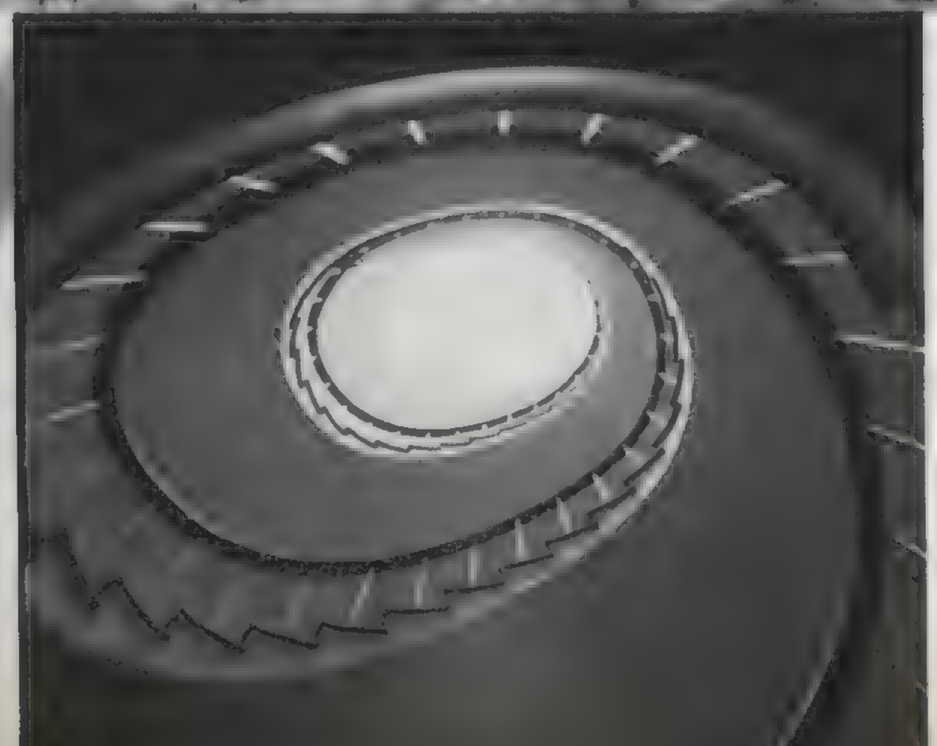
Still, Pei is probably the most *effective* of the top-drawer architects of his generation in the U.S. At fifty-nine, he has transformed significant portions of Boston, Montreal, Washington, and New York. He has struggled with often thankless problems of housing and of urban design that most of his (Continued on next page)

Master of design, bringing "stunning beauty and neat modesty" to city planning and pioneering architecture, I.M. Pei moves effortlessly from monumental structures, far left, to intimate space for living, next pages

The Luce Chapel, far left, at Tunghai University, Taiwan, was designed by I.M. Pei, left, in the 1950's as a gift to the United Board for Christian Higher Education in Asia. "Their schools educated me and I was grateful," I.M. said. "In the 1950's, service was all I could give." The chapel, consisting of two pairs of compound-curved shells, soars 120 feet high but is strong enough to withstand typhoons. "It is a blend of the esthetic tradition of the East with the sophisticated technology of the West," I.M. Pei said.







"My house is not designed as a showplace but for my family and as a haven from my office," said I.M. Pei, far left. On the second floor of his fifteen-foot wide, four-story Manhattan town house are the main living areas: living room, landing, and study. There, to enjoy the view of a common garden and the East River, he made one large "view window," above. In front of a simple woven wood blind, he arranged a sculpture by Jacques Lipchitz and a white azalea plant: "Growing tree azaleas is my hobby, I use a lot in the house." He capped a new elliptically-shaped staircase, left, with an ochre-colored oval skylight "to warm the daylight."

PENN

I.M.PEI

In a New York town house, I.M. Pei created a serene and open living space that he shares with his wife, his daughter, and the works of friends and collaborators—some of the world's greatest artists



(Continued) contemporaries have tended to ignore. He has done more pioneering work in building with exposed, reinforced concrete than almost anyone else in the past twenty-five years, and mastered many of the maddening problems of this difficult but essential material. He has worked harder and more successfully than any other U.S. architect of our time to incorporate the best contemporary sculpture in his architectural projects—and his buildings for the visual arts, including the large new annex to Washington's National Gallery of Art, now nearing completion on the Mall, are the most successful of their kind in the world today. And Pei, more clearly than any of his contemporaries, has identified and formulated a new role for the architectural profession in a time of fairly dramatic and wholly unsettling change—for it, and for the world in which it operates.

In doing all of this, Pei—or simply I.M., which is what his friends call him—has maintained standards of professional excellence not equaled by many of his peers. One reason this has been possible may be found in the unusual configuration of his architectural practice: his office in midtown Manhattan, known as "I.M. Pei & Partners," is in fact a combine of several extraordinary "equals," of whom I.M. is only slightly more equal than the others. It differs from offices of similar size (one hundred-plus men and women) in one essential respect: whereas a typical, large architectural shop in the U.S. will tackle (Continued on page 380)

The spacious second-floor landing, above, flowing into the study on the right and the living room on the left, was given over to I.M. Pei's remarkable collection of art. "Most people just put a grand piano there," he said. "As there are just my wife and my daughter at home now [his three sons are away in college] and as we always entertain small groups, we don't need more space." Both sculptures are by the Peis' friend Jean Dubuffet: the chair, one of his first three-dimensional paintings; the bench, a study for "Banc Salon," exhibited in Chicago. The painting on the landing is by Morris Louis; visible in the study, above rear, hangs a Franz Kline.

designs for his own life

UP CLOSE AND PERSONAL



JACQUELINE BISSET
AND THE NEW EASE AT NIGHT

You are what you buy:

how a great store stays personal

BY JOAN JULIET BUCK

The passion for shopping in and the identification with particular department stores are American phenomena. In Europe, it is designers who exert that pull. But all women toy with the idea that once they have achieved a perfect balance in their wardrobes, their lives will respond to that harmony and wishes will come true. We wish...wish for the quality of our belongings to be reflected in the quality of our lives. Things harbor ideas; and it is the ideas, more than the wrapping paper, that give them their magic.

In I. Magnin, store with the most dedicated customers on America's West Coast, silk speaks of China; ebony, of Africa; pleats, of Paris; tweed, of England; cashmere shawls, of weekend departures on frosty mornings in a Rolls-Royce. Lingerie boasts of passion (Continued)

On these 4 pages, this year's very easy, very personal way to dress at night. The base: a beautiful top—glamorous, but uncomplicated, unfussy—something to put together and wear your own way for dinner, for easy at-home evenings—it's all part of the casual, separates attitude that runs through everything this season. And all part of the easy, inviting world of evening dressing at I. Magnin, whose 100th birthday celebration is going on now....All worn by Jacqueline Bisset, the dazzling, green-eyed actress who's been walking away with the hottest movie roles around (now in *St. Ives*, later in *The Sunday Woman, The Deep, The Greek Tycoon)*....**When it comes to a black velvet jacket,** *above,* no one does it like Saint Laurent. His newest: with touches of gold and a little stand-up collar. To wear over his narrow black velvet trousers and a gold Lurex sweater...over a camisole...or as a top on its own (like a little robe!) over nothing but bare skin....**A coup,** *right*—one of the show-stopping jackets Karl Lagerfeld is known for: brilliant hand-painted flowers on thinnest black crêpe de Chine, soft as the softest lingerie. Waist-wrapped, here, with his new twisted-and-pleated crêpe de Chine sashes—in red and yellow—and slipped over narrow black crêpe de Chine trousers and shirt. You could slip it over a black halter dress, over anything black—if you owned it, you could plan your whole evening life around it! (Note for Chloé fragrance collectors, two new ways: Savons Chloé bath soap and Poudre Parfumée pale-peach dusting powder.)

Above: Saint Laurent jacket (about $600) and pants (about $195), of cotton and viscose. Sweater, about $100. Saint Laurent Rive Gauche. *Right:* Karl Lagerfeld for Chloé. Jacket, about $895; shirt, about $185; pants, about $250. Everything, both pages, at I. Magnin. These 4 pages, Jacqueline's hair combed by Maurice Azouley; makeup, by Ariella. Background: the California house of Sharon and Ronald Binder. Other stores and accessories, next to last page of this issue.

CHRIS VON WANGENHEIM





(Continued) tamed, made domestic, durable; fur jackets suggest a mink or two in the cupboard and a place in the country. Tiny lace pillows, variously shaped for the neck, the elbows, or the small of the back, sketch out mornings in bed with an immaculate breakfast tray brought in by an adoring maid. Never mind that these things may be totally absent from the reality of one's life: the volume of suggestion contained in the inventory of I. Magnin is larger than the sum of its customers' imaginations.

By shopping in a place where everything is reputed to be both the best and the finest, we are buying a taste that we may not have been born with, buying an ever-changing new identity. I. Magnin, now celebrating its one-hundreth birthday, promises . . . a perfect life.

To begin at the beginning, the I. stands for Isaac. Isaac came from Holland. He married Mary Ann in London. With six (of seven) children they arrived in San Francisco, where Isaac went to work as a gilder and Mary Ann took it upon herself to help the family by making baby clothes. At first she sold them from their house; then, in 1876, in the first I. Magnin shop. After several moves to larger shops, the fire and earthquake of 1906 forced the business into temporary quarters.

During the reconstruction of San Francisco, people poured into the city, which had become a sort of building-boom town; and Magnin's sold the city's finest merchandise: shirtwaists for $150, lace dresses for $350. In 1909, Magnin's moved to rebuilt premises on Grant and Geary, carrying ready-to-wear clothes for the first time. Mary Ann Magnin was running the store, her son John was president.

Because of the 1906 earthquake, the youngest Magnin son, Grover (Grover Cleveland had been elected the year before his birth), had quit college at Stanford and, at twenty-one, was put in (Continued on page 375)

A knockout! *left:* the easy-evening dash of sports-clothes dressing . . . the smouldering good looks of Jacqueline Bisset. From Blassport, the soft-tailored ivory wool shirt with "jacket lapels" that wraps to a low, pretty neckline, and matching ivory pleated trousers. Simple, sensational—especially with touches of gold—the narrow belt, the cuffs, the bare gold-and-suede sandals. . . . **Collector's item,** *right*—the very special, very luxurious kind of jacket Mary McFadden does to perfection. This one, quilted pale-pink silk batik with a hand-painted Oriental print in pinks, aqua, and smoke, a soft roll of grey beaver edging, the smallest cap sleeves. Beautiful with it: off-white pongee shirt, grey silk trousers, and her newest accessory: chunky rose-quartz necklace with a carved gold pendant.

Left: Blassport top (about $98) and pants (about $96), of gabardine—a Woolmark turnout (Anglo Fabrics, loomed in America). *Right:* Mary McFadden turnout. Jacket, about $785. Pants, about $230; shirt, about $750. Both, of Fabrikseide fabric. Everything, both pages, at I. Magnin (the Blassport, late Sept.). Other stores, accessories, next to last page.

CHRIS VON WAGENHEIM

JACQUELINE BISSET
AND THE NEW EASE AT NIGHT



The New York Collections

EASY WIN

On these 14 pages, the clothes that make everybody happy—the designers, the buyers, the women who grab them up the minute they hit the stores. They are the year's best-sellers, and there's no mystery about it. They give you all the points we've been talking about in the simplest, most recognizably appealing way—without even trying them on, you know they're going to look good and they're going to work, and you're going to like them for a long time!

The duffle, *far left—the* new coat to own! Kasper's runaway beige mohair version, edged in Ultrasuede and put together the way you'd love to wear it a lot of the time: matching mohair sweater, Ultrasuede skirt.... Purists note: we know it doesn't have toggles; it's what it does have — the slide-over-everything ease of a duffle—that's going to make it work like a dream in your wardrobe. Ultrasuede Fabric by Springs Mills. Kasper for Joan Leslie, about $398. Bonwit Teller, N.Y.; Hutzler's; Woodward & Lothrop; Higbee's.

One word about makeup—not that you haven't heard this one before. But when you're dressing in beiges and ivory—all those gentle, muted neutrals—unless you have absolutely flawless honey-gold coloring and lips that look as though you'd just bitten into a ripe berry, a too-pale makeup is going to wash you out! One more time: go for the warm, earthy tones; avoid any hint of blue, yellow, pink. *At left,* for example, from Bonne Bell's new Colorado Colors Collection: their Umber Earth True Blush highlighted with Colorado Clay; Riva Ridge lipstick; and creamy Bronze for the eyes, glimmered over with Beige.

In a year when everyone is thinking suit, *right,* a lot of women are going to stop right here: the soft (soft enough to ease into evening!) extra-feminine suit from Gloria Vanderbilt's first collection — the charming little cutaway jacket and breeze of pleats in ivory wool, with a beige wool turtleneck underneath. By Gloria Vanderbilt Ltd. About $280. Saks Fifth Avenue; B. Forman; O'Neil's; Meier & Frank. Other stores and accessories, both pages, next to last page, this issue.

HAIR, CHRISTIAAN; MAKEUP, ARIELLA.

ERS!

ARTHUR ELGORT

EASY WINNERS/"STREET" LOOKS—SUITS, SUITS, SUITS! PLUS A "REAL" COAT

The New York
Collections

In fawn cashmere, a little blouson-tied suit, *far left:* one of the softest tailored suits around, and a favorite at Originala by Jacques Tiffeau (with this kind of appeal—and quality—no one's even blinking at the $450 tag). Amicale cashmere. Bergdorf Goodman; Nan Duskin; Dayton's; Hovland-Swanson; Harzfeld's; Sakowitz; Frost Bros.; Neusteters. **The suit that's based on sportswear separates,** *near left:* shirt, V-neck sweater, blazer, "wrap" skirt—everything in soft blending tones of ivory to beige, everything in thin, soft knits—it's one of the first things you'd have on this fall. Leslie Fay; polyester shirt, acrylic pointelle sweater, Dacron-wool-and-rabbit's-hair jacket and skirt. About $98. Bonwit Teller; Woodward & Lothrop; Jacobson's; Stix, Baer & Fuller; Harzfeld's; ZCMI; Robinson's, California.

The kind of coat a lot of women couldn't exist without, *near right:* a simple, basic coat-coat—no fuss, no clutter, nothing but good narrow lines. Not only does it exist at Adele Simpson, it exists to perfection—in all the lightness and warmth (and very good looks) of an unlined double-faced grey wool coat (Amicale Fabrics). About $325. Bergdorf Goodman; G. Fox; Kaufmann's; Garfinckel's; Harzfeld's; Hovland-Swanson; Balliet's; Sakowitz; May D&F; Robinson's, California.



John Anthony's day winner: the suit as a sweater and pants

Brand new—super—suiting, *far right:* Kimberly's menswear suit in their new soft, soft menswear-plaid wool knit—here in muted greens with a soft-tied cream blouse. Wool suit and polyester shirt, about $240. At Altman's; B. Forman; G. Fox; Kaufmann's; Rich's; Strouss; O'Neil's; Hudson's; Stanley Korshak; L. S. Ayres; Dayton's Hovland-Swanson; Harzfeld's; Famous-Barr; ZCMI; I. Magnin. Accessories, next to last page this issue.

HAIR, HARRY KING; MAKEUP, SANDRA OF XAVIER, NEW YORK

JACQUES MALIGNON



The New York Collections

EASY WINNERS/THE SPORTSWEAR LOOK OF A DRESS

The dress everyone always wants, *far left,* the dress with the ease of a shirt and skirt—the shirtdress! Here, from James Daugherty, in soft wheat knit, with little ties at the neck, narrow-falling pleats. Of polyester and wool (Andrex Industries fabric). About $180. Saks Fifth Avenue; Nan Duskin; Saks-Jandel; Lillie Rubin-South and West; Claire Pearone; Hovland-Swanson; Swanson's; Miss Jackson's; ZCMI.

Two-piece dressing with the snap of a suit, *center left,* from Eleanor Brenner for Brenner Bees (Joan Mondale's favorite designer). Narrow pieces of navy knit—cabled cardigan, gored skirt—plus a little snap-in white collar (snap it out at night, you've got a quick casual-dinner suit). Creslan acrylic (American Cyanamid) and nylon. About $124. Saks Fifth Avenue; John Baldwin; Montaldo's; Jacobson's; Charles Stevens, Chicago; Neiman-Marcus; ZCMI.

One of the most-wanted dresses in town, *near left*—Albert Nipon's very easy, very pretty two-piece crêpe de Chine dress in a small taupe-and-brown print. It will go and go—even into easy-evening. Of viscose. About $210. Mid-September, Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; John Baldwin; Jacobson's; Miss Jackson's; Sakowitz; Frost Bros. Backgrounds, these three pictures: Saks Fifth Avenue, N.Y.

The most pulled-together look of a sweater and skirt, *right:* Roberta di Camerino's leather-edged soft grey wool V-neck, pulled over a slender leather skirt that's so supple they stitched in two pleats. (And—surprise—it simply wipes clean: luxurious *and* practical.) Sweater, about $130; skirt, about $380. At Roberta di Camerino. All accessories, next to last page.

LEFT: ALL HAIR, HOWARD FUGLER OF VIDAL SASSOON; MAKEUP, VINCENT NASSO. RIGHT: HAIR, HARRY KING; MAKEUP, SANDRA OF XAVIER, NEW YORK

Perfect to slide over slender dresses, ***near right*** **— Anne Klein's narrow white mohair sweater-coat.**

"Hot" at Albert Nipon, ***far right*** **—all his soft, slim, printed crêpe de Chine day dresses.**

Super-sellers at Originale by Jacques Tiffeau, ***below, near right*****—the small, soft fuzzy-knit dresses.**

Blassport's gabardine shirt, ***center right,*** **and best-selling skirt shape: trouser-top, trouser-narrow.**

Betty Hansen's two-piece day dress, ***far right*** **—blouson top, narrow pleats.**



MALIGNON

EASY WINNERS/SLIDE-ON-LIVE-IN JACKETS AND PANTS

The New York Collections

The kind of classic, casual pants suit you'd wear for years, *opposite left,* together or separately—in a fabric you'll love forever: softest baby-camel's-hair wool. By Garé Fashions (Warren of Stafford fabric). About $220. Saks Fifth Avenue; G. Fox; Nan Duskin; Dayton's; Balliet's; Esther Wolf; Cameo Room at ZCMI.

Newest look of double shirts, *opposite right:* two simple, classic brushed flannel shirts, but the one underneath's a dash longer—Blassport's navy shirt over a longer beige shirt, plus beige cowl-necked pullover, beige flannel trousers. All, of wool and nylon (Leimtex fabrics). Shirts, about $198 for both; sweater, about $84; trousers, about $90. At Lord & Taylor, N.Y.; Nan Duskin; L.S. Ayres; Dayton's; Hovland-Swanson; Meier & Frank. Other stores, page 387.

The best lumber jacket in town, *top left:* Beene Bag's soft, all-grey wool checks—narrow as a shirt, with a shirttail, plus a narrow belt to keep it the leanest—good "country" jacket to own. About $192. Altman's; Nan Duskin; Dayton's; Hovland-Swanson; Bullock's; Frederick & Nelson. **If you love the line of a looser, longer jacket over pants,** *center left:* the collarband jacket and narrow matching pants in grey wool flannel, from Judith Luscher for Schrader Sport. Anglo Fabrics, loomed in America. Jacket, about $54; pants, about $40. Late September, at Bonwit Teller; Hudson's; L.S. Ayres; Harzfeld's; Dayton's; Frost Bros.; ZCMI. Other stores, page 387.

The "duffle" sweater, *below left,* at Bill Kaiserman for Rafael—one of the sportiest new takes on a cardigan this year—in ribbed navy wool, with a collarband collar. About $90. Bonwit Teller; Miss Jackson's; I. Magnin.

The rain-shirt-jacket, *right,* in loden plaid from Albert Capraro: handy jacket, a handy way to have it—with his matching pale-loden cowl-neck sweater and lean loden pants. Water-repellent cotton jacket (Cantoni fabric); wool-and-acrylic sweater; wool pants (Amicale Fabrics). About $200. Lord & Taylor; G. Fox; Kaufmann's; Hudson's; Sakowitz; ZCMI. Other stores, page 387. Accessories, next to last page.

Always best-sellers at Ralph Lauren, *right*—his tweed jackets and twill trousers—under fur.

The all-time Calvin Klein winners, *far right*—the narrow Shetland blazers, narrow pants, and trench coats.



HAIR, HOWARD FUGLER OF VIDAL SASSOON; MAKEUP, VINCENT NASSO

JACQUES MALIGNON

EASY WINNERS—TO STEAL FROM A MAN

Menswear tailoring, menswear striping, *near right*—in a knit!—very neat way to go dashing around town. Mario Forte's slim pinstriped navy coat and skirt for Rona, with its own white bow blouse. Coat and skirt, Duplex Encron polyester and wool; polyester blouse. All, about $196. Bonwit Teller; B. Forman; Kaufmann's; Woodward & Lothrop; Strouss; Higbee's; Jacobson's; Sakowitz; Frost Bros.; ZCMI; Robinson's, California; Meier & Frank.

The slice-of-color jacket, *opposite, top left*—a zing of sun-yellow Shetland blazer from Don Sayres for Gamut—super over the whole range of beiges and greys, and a treat on a cold grey day. Woolmark blazer (Stillwater Mills, loomed in America). About $104. Garfinckel's; Strouss; Hudson's; Balliet's; May D & F; Bullock's; Liberty House, Hawaii.

When to go for a plaid, *opposite, center left*—when it's in soft, pretty blending tones—it works like a neutral, and it's charming! Here, Patti Cappalli's heathered-plaid wool blazer for Jerry Silverman Sport—ivory, camel, olive, and rust. Woolmark jacket (Brooks Fabrics, loomed in America). About $120. Saks Fifth Avenue; G. Fox; Woodward & Lothrop; Rich's; Stix Baer & Fuller; Balliet's; Sakowitz; I. Magnin.

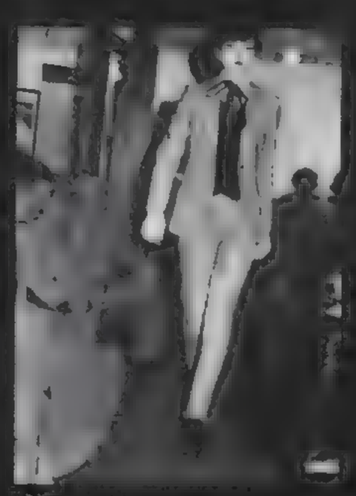
The classic, *opposite, bottom left:* the brass-buttoned camel's-hair blazer—no surprise it's Stanley Blacker's best-selling jacket for fall! Of Scotney wool and camel's hair. About $150. Bloomingdale's; Woodward & Lothrop; Lillie Rubin-South and West; Hudson's; Harzfeld's; I. Magnin.



One of the favorites at Anne Klein—the red-and-black lumberjack jacket.



"Menswear" at Kasper—the reefer and trousers in rust windowpane plaid.



Victor Joris's sports jacket: a little tweed hacking jacket—plus jodhpurs.



Ralph Lauren's signature—the man-tailored tweed suits, every color, every way.

Re coat-and-skirt dressing in tweed, *far right:* think casual, think tailored, think sportswear—e.g., Stanley Blacker's lean double-breasted reefer and trouser-top skirt in soft, rust-flecked grey wool tweed, plus a grey angora-wool sweater. Hayward Schuster tweed. Coat, about $225; skirt, about $90; sweater, about $46. Bloomingdale's; Lillie Rubin-South and West; I. Magnin. All accessories, next to last page.

HAIR, HOWARD FUGLER OF VIDAL SASSOON; MAKEUP, VINCENT NASSO

The New York Collections

JACQUES MALIGNON

EASY WINNERS—THE LITTLE "CHANEL" DINNER SUITS

For the woman who wants to change for dinner without changing her style, *right:* the suit that's as easy as day, in a color that turns it right around—the white tweed suit by Joe Gargiulo for Abe Schrader, with touches of white leather and a crêpe de Chine blouse. About $230. Jacket and skirt, of cotton and wool (Franetta fabric); polyester shirt. Bonwit Teller; Woodward & Lothrop; Rich's; Higbee's; Meier & Frank.

The get-it-while-it's-hot suit, *opposite above*—this kind of appeal doesn't languish in the stores! Nat Kaplan's navy cashmere blazer suit and white crêpe-back satin stock shirt—restaurant-dressing at its simple, casual best! Jacket and skirt, Amicale Fabrics. About $298. At Saks Fifth Avenue; L.S. Ayres; Dayton's; Harzfeld's; Sakowitz.

This little black wool suit, *opposite below,* in a soft, nubby knit, with a tuxedo-pleated white silk crêpe de Chine blouse tabbed onto the skirt, comes to you message-free: it is simply and totally beguiling (and it's going to keep Adolfo in caviar for a long, long time!). About $695. At Saks Fifth Avenue; John Baldwin; Dayton's; Balliet's; Neusteters. All, photographed at the 1/5 Restaurant, in New York. Other stores and accessories, next to last page.



Instead of a suit, ***far left...*** **Halston's arrow-narrow black velvet tube of a dinner dress.**

... Richard Assatley's drawstring slither of crêpe de Chine print, ***left,*** **with peek-of-shoulder sleeves.**

HAIR, HARRY KING; MAKEUP, SANDRA OF XAVIER, NEW YORK.

JACQUES MALIGNON

EASY WINNERS/EASY EVENINGS—IN AND OUT

The look of a sweatshirt, *left* —even the classic heathered-grey coloring of a sweatshirt —but thin, and cashmere-soft for evening. The easiest of the easy at-home! Robert-David Morton's blouson over pull-on pants, of Nomelle and wool, about $140. Garfinckel's; John Baldwin; Jacobson's; L.S. Ayres; Esther Wolf.

If you love being in a dress, *below left,* think about this slightly longer dinner dress of Richilene's, in a soft, dark print of black, rust, and purple, with a charming peasant-shirt top—that little extra length (plus touches of gold and a pretty shoe) is just the difference between day and night that a lot of women are looking for! Of wool and silk. With matching bolero (not shown), about $360. Elizabeth Arden Salons; Nan Duskin; Claire Pearone; Hovland-Swanson; Bullock's Wilshire.

Everybody's idea of the perfect easy-evening, *opposite, near right:* the matte jersey pyjama that you can just slide into and relax. Don Breitinger's version for Harold Levine, in Burgundy — the hooded blouson jacket with drawstrings, over harem pants. Of Jasco Mills rayon matte jersey. About $260. Bonwit Teller; Nan Duskin; Lillie Rubin-South and West; L.S. Ayres; Joseph Magnin.

Stephen Burrow's slide of red jersey, *right* —cut to nothing in back.

Puff sleeves, V-neck, *far right* the extra-pretty little black dress at Albert Nipon.

Numero-uno pyjama at Halston, *right:* the tunic with an asymmetric neckline, narrow pants.

Scott Barrie pyjama-dressing, *far right:* the hooded jersey coat over blouson and "joggers."

The little velvet dinner suit, *opposite below*—Morty Sussman did it for Mollie Parnis Boutique, and it's walking out the door! White-on-black pinstriped blazer and skirt in rayon velvet, and a blouse with a bow in white-on-white Qiana stripes. DeBall velvet; Onondaga shirting. About $330. Bonwit Teller; Nan Duskin; Saks-Jandel; Lillie Rubin-South and West; Stanley Korshak; L.S. Ayres; Stix, Baer & Fuller; Bullock's. New York easy-evening scene, here: the 1/5 Restaurant. Other stores and accessories, next to last page.

HAIR, HARRY KING;
MAKEUP, SANDRA OF XAVIER, NEW YORK.

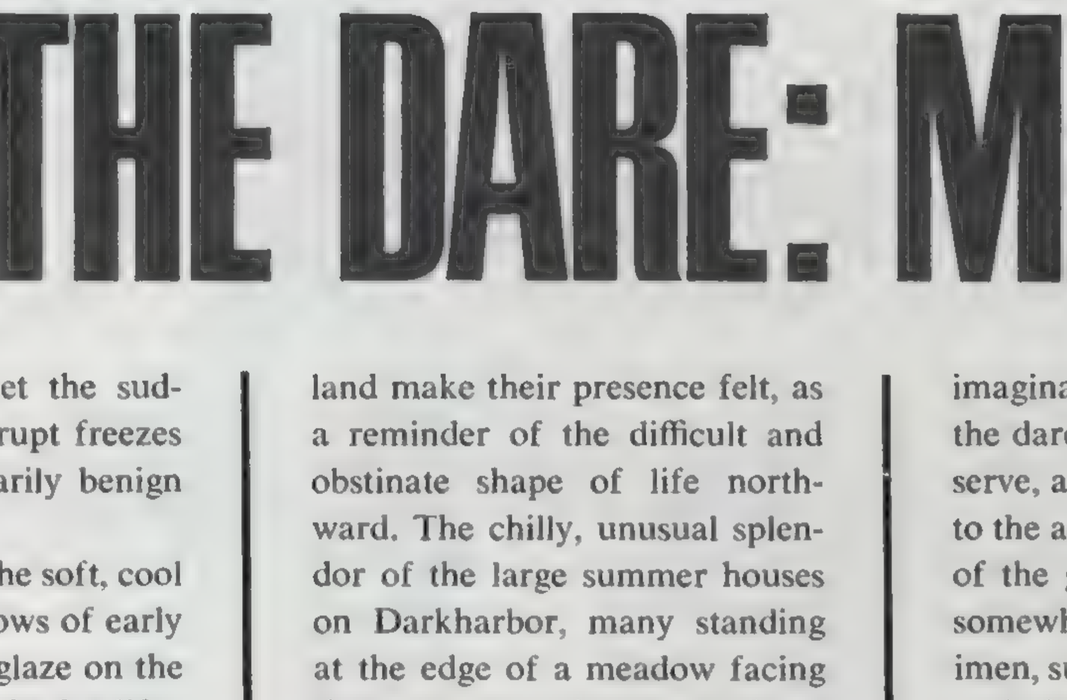
JACQUES MALIGNON

THE PASSIONATE TRAVELER

In its past-ness and aloneness, a writer of spirit celebrates Maine: a fate not a place

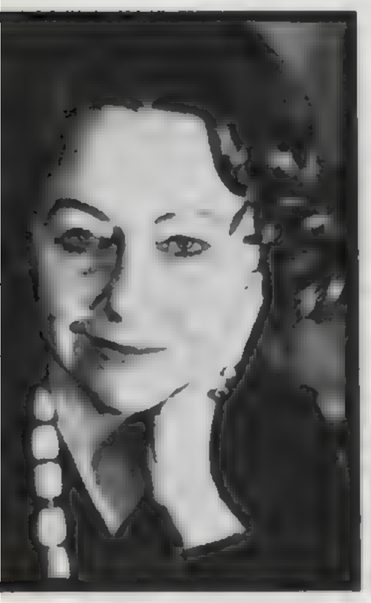
BY ELIZABETH HARDWICK





The house where she "broods and reads" in Castine is one of those in these Maine views (left), favorites of Elizabeth Hardwick (far left). Novelist, essayist (most recently, "Seduction and Betrayal: Women and Literature," Random House), Miss Hardwick, born in Lexington, Kentucky, writes about her chosen state, Maine, with the open-eyed accuracy of a lover who has been loving for a long time.

ACCEPTING THE DARE: MAINE



JILL KREMENTZ

To be in Maine—yes, it is a journey, always. As you near the bays and lakes the special feeling is of going backward in time. This does not have to do with structures and relics, even if there are a sufficient number of those to be seen. No, the sense of a curious retreat lies in the natural isolation, the relative emptiness, the quiet of the villages and islands, the coldness of the sea. The sea and its weathers are at this point to the north a dominating theme, a ruling passion. The brave sail the Maine Coast, aware of themselves and their choice, asserting, even in the most costly boats and in their great houses on inhospitable islands, a sort of puritanism remaining at the center of the pleasure principle.

In Maine, temperatures invade the mind in the manner of some ancient philosophical question. Calculations and comparisons challenge the natural order, just as the region in many ways still challenges the presence of man. The weather is extreme—only four and one-half months between frosts—and yet the sudden warmths and abrupt freezes are often extraordinarily benign and attracting.

Late summer and the soft, cool air drifts in the shadows of early morning. There is a glaze on the scene and all at once the fog lifts, floats away, and, for a second, a dozen mourning doves stand still and alert near the high grasses. Gulls settle on the rooftops, their voracious attention never yielding. Malicious swallows sail into a grey beaten bark of an old birdhouse made long ago by a blind man up the road. A family in its boat is leaving the harbor, rushing into the sudden brightness in the sky. The voices of little children are carried by the wind to the shore. At the edge of the beach, the tough roots of the white hawthorn bush hold up the land behind. This ancient flowering shrub, with sturdy, curved thorns that can excruciate a finger, is like the melancholy, piercing beauty of the region itself. Maine is a fate. It is not expected that everyone will like it.

Caribou and Moosehead—the names of awesome, rare creatures—designate wintry places. Yet even in the summer waters of the havens and harbors—Northeast Harbor, Seal Harbor, North Haven, Vinalhaven—even there the dark woods and ranges inland make their presence felt, as a reminder of the difficult and obstinate shape of life northward. The chilly, unusual splendor of the large summer houses on Darkharbor, many standing at the edge of a meadow facing the sea, never quite erases a lovely severity and aloofness.

In midsummer, ruthless weedy wildflowers, berries hanging from the branches of mountain ash, starlings in the alders, the spidery brambles of old blackberry bushes—this is the natural garden contesting cultivation. Sometimes a heat wave enters the town, coming, it seems, like the roar of motorcycles on a Sunday; real heat is curious, distinct, a happening. Summer clothes briefly make sense and, on the back roads, in the yards of bitter little shacks, lines of quite old white dresses sway in the breeze. Someone water-skis on the bay and the sight is vaguely indecorous. Sunset, nevertheless, is likely to bring a cool wind that rattles the windows. The traces of winter remain, all through summer, and it is this perhaps that seizes the imagination of those who accept the dare of Maine. There is a reserve, a sort of reticence, suitable to the ambiguous fancies of some of the greatly rich, to a certain, somewhat frosty, American specimen, summering.

A few years ago I spent the New Year season in Maine, on the sea. A heavy, thick snow fell during the night. The scene along the country roads was transformed, as by an unearthly, visionary stroke. Large fir trees and the steely, stripped branches of oak and birch were outlined in a thousand nightmarish patterns of snow and ice. A white mist enveloped the frozen arctic configurations. The land lay in a blind, lunar dream and all the forms of nature appeared fixed in a frozen, metallic perfection. The beauty, absolute as a frieze, made one gasp at this satanic glimpse of an unknown world. The dead, thrilling, moon-like architecture of the scene was like the region itself—unpredictable, gorgeous, never quite to be brought into scale, never entirely yours or anyone's. ▽

"This ancient white hawthorn shrub, with sturdy, curved thorns that can excruciate a finger, is like the melancholy, piercing beauty of the region itself"

PERSONAL STORE

(Continued from page 358)

charge of the Pacific Coast store, while his brother John was sent to run the New York office. Grover Magnin is a legendary figure at I. Magnin. The taste instilled by his mother, and passed on to his successor, Hector Escabosa, still reigns.

Norman Wechsler, the store's new president, who was formerly president of Saks Fifth Avenue, has a profound and articulate understanding of the store, of what it means to San Franciscans as a symbol as well as of its potential. He describes I. Magnin as a shop that "has clothes more individual than a department store but with more of a selection than a boutique.

"What's very unusual is that I can't go to a dinner party without people telling me how special I. Magnin is and that they hope I am going to keep with the tradition. I. Magnin has greater loyalty among the Establishment section than any other store. For the 'old San Francisco' people, this store is their home. We've done everything to maintain the feeling for them."

Both the San Francisco and Los Angeles stores were designed by Grover Magnin; and, though he died in 1969, his training still influences the employees. One of the people on the staff of the San Francisco establishment who have been there at least forty years is Elizabeth Curtis. In her office tucked away on a floor called "three and a half," Miss Curtis, who is in charge of American Better Dresses at the store, is bright eyed, slim and has about her that air of quick-wittedness that one sometimes sees in women reporters.

As I walk in, Miss Curtis begins; she has the history of the store on the tip of her tongue. Gesturing to a group of photographs on the wall, she says: "This is my family. Mr. Grover; then Frances Sparling, she bought in Europe and New York; Mr. John Magnin.

"At heart, Mr. Grover was an architect. He designed every wall, every crystal, every case on the main floor; we've had seven presidents since him, and no one can improve it.

"When I came to Magnin's, Mr. Grover gave a class—instead of arithmetic or mechanics, he taught quality and love of beauty. On his desk, he would have laid out all different price lines of tortoiseshell; another week, maybe it would be alligator. Or pearls —simulated ones to real ones. He wanted us to know the difference between qualities. We were ten in a class.

"Mr. Grover would ask, 'Which do you think is the finest pearl?' and I would say, 'I prefer the pure pearl tone of this; it is better than this pink.' Under Mr. Grover, imports brought us an education. Each season it was like going back to school."

She adds, "Mr. Grover always said, 'If you never put anything into your stock that is bad taste, the customer can never leave wearing bad taste.' "

Now, each season, European ready-to-wear is presented to the staff in a full fashion show with music and commentary; and "Miss Stella" Hanania, who buys European couture clothes for the store's private clientele, is revered by the couturiers abroad: "She buys real dresses for real women, not simply to be copied."

An old show card lists the names of designers prominent in the first half of Magnin's life: Callot, Vionnet, Worth, Paquin, Patou, Brandt, Doeuillet, Lanvin, Molyneux. "In those days," says an old I. Magnin customer, "you didn't buy a dress for the designer but because it was an I. Magnin gown." The substantial trade that the European names attracted is now catered to by Saint Laurent, Valentino, and Givenchy, as well as "Miss Stella's" Salon. But imports represent only 20 to 25 percent of I. Magnin's fashion stock.

Though the store can no longer claim, as it did in a 1904 catalogue, that "all our goods are manufactured under our own supervision and on our premises," it carries what Norman Wechsler calls clothes with "all of the good domestic labels."

"Our fine apparel—Norell, Galanos, Blass, Simpson, Halston, Beene, De la Renta—does very well. [I. Magnin sells the greatest number of "units" two hundred dollars and up of any store in the U.S.] But the future of the store is not only in keeping all of the Establishment customers but also in attracting the young," said Wechsler.

"The sixth floor Junior and Contemporary has too much merchandise on purpose. We're going to keep putting more in. That's where the future development is. Our question is how to get larger and still keep the personal touch. One answer is to develop new departments with buyers who bring different fashion thinking into their selections.

Though Mr. Wechsler does not think that couture has any great "growth potential" today, he believes that the demand for quality clothes is increasing:

"Everybody wants to make sure she is buying something of quality. And when you walk into a quality store, it's just like going to a good show—you are entertained by the clothes and you react to them, provided they are attractively presented. It's up to the staff to do that."

I. Magnin's reputation is based not only on good taste and a respect for tradition founded on quality but also on the rejection of what Grover Magnin considered ugly. Van Venneri, a bright and charming woman who has been at the store for thirty-two years and is the head of the cosmetics department, says I. Magnin has always emphatically rejected gimmicks—"those funny nail things, body paint, all that." A long-standing customer confides that she is sure I. Magnin never carried pancake makeup.

How then did I. Magnin weather the 'sixties? The store on Union Square, the spot where all the hippies hung out and the demonstrations took place, was not as affected by the street turmoil as it was by the longer hemline. Van Venneri confides: "We were going through terrible changes; those years were disasters, we didn't know which direction we were going in. The Longuette, boots, ponchos, all that ethnic thing. We're going back now toward elegant and feminine dressing."

Calling service "the last luxury," and citing a recent case in which Magnin's service extended to sending chocolate cake and Dom Pérignon to a customer's daughter in the wilds of Oregon, Miss Venneri sees a great trend back to I. Magnin: "The true Magnin customer understands quality, whether she's buying a bottle of perfume or a dress. That's why they come back; they have confidence in the way we sell and the knowledge that we have."

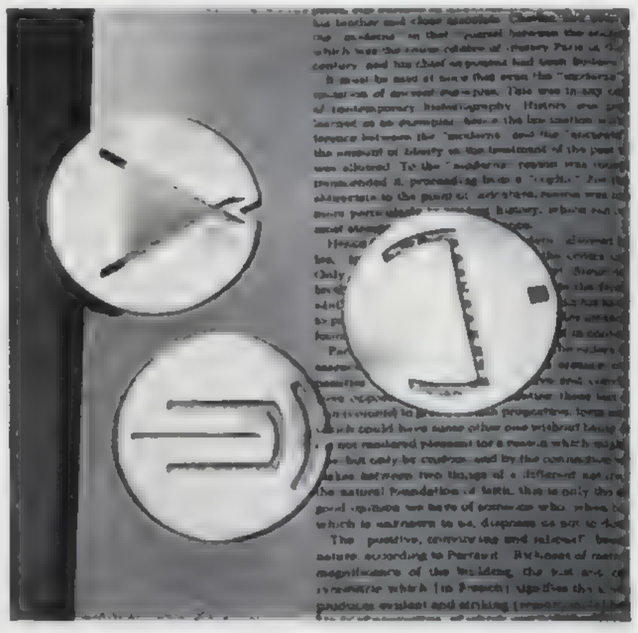
The store where Miss Venneri is headquartered is the Los Angeles one, downtown. It has a porte-cochere that is typically southern Californian and a clientele that she describes as "Hancock Park-Pasadena-San Marino." Old money. The Beverly Hills store, also on Wilshire Boulevard, but up near the Beverly Wilshire Hotel, is acknowledged to have a more demanding, more indulged clientele. "They live in another world," she says.

Sonja Caproni, the young fashion director of the store who used to be the Saint Laurent Rive Gauche buyer, confesses: "A fashion store must, in its delicate way, dictate to its customers what it feels they should have. We are not filling this store with something the customer loved last year." Mrs. Caproni gives slide shows of the new look each season, and the shows travel to the twenty other stores—something that would be prohibitively

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At I. Magnin, "Service is the last luxury," champagne sent to the wilderness

PERSONAL STORE

(Continued from page 375)

expensive with a cast of models.

"I love this store" Sonja Caproni says softly. "It means so much to this city. It has great stature. It has service that sets it apart from others. The staff enjoy what they are doing; they make a woman feel good about herself; they are fed knowledge on a constant basis and that knowledge communicates excitement. We don't move the sales staff around the store—one day in silver, the next in shoes. They have the pride of working in a little store within the store."

Luncheon at Trader Vic's with Mr. Grover's widow: Jeanne Magnin was married in 1931 after a courtship that is part of the Mr. Grover legend in the store. The legend says she came in one day in 1925 to shop and was hired as a model by members of the staff who wanted Mr. Grover to meet her.

Mrs. Magnin is absolutely exquisite. She is small, fine boned, the owner of a most perfect nose and huge, startled eyes. She is impeccably groomed, her hair is soft, short, modern; her luster is that of pure quality. She is delighted to talk about her husband; she lived through an era when the Magnins stayed at the Ritz and were friendly with Mr. and Mrs. Ritz; when she shopped at Cartier's and ate with the Cartiers; when she was fitted by Mr. Dior. . . .

"We lived at the Saint Francis Hotel for forty-three years. We went to Paris once or twice a year, where the only home I ever knew was the Ritz. We'd go to Rome, Florence, all the places, together. We never had to hurry. In the Saint Francis, we had a two-story apartment; we could give a dinner for a hundred people there.

"My husband learned quality from his mother. She would blindfold him, and then have him touch handmade lace and pure silk and fine damask, learn to identify them by feel. This was when he was a boy, but he never lost it. His hands were like a baby's, he wouldn't push a chair out of his way because he wanted to keep his hands soft so he could always tell quality by touch.

"He brought Dior's clothes to this country; but he only had what he wanted in the store. He never fell for the big shoulders of Schiaparelli or Adrian, and he never carried them."

One ventures to ask what Grover Magnin would have done with his life had he not had the store:

"He would have been on top in the motion picture business. He could do everything. Many pictures were finished at our apartment; people would come and screen them and ask his opinion. The Ziegfeld Follies picture was finished there: Mr. Magnin suggested that when Ziegfeld died sitting in the chair, at the end, he should drop the flower he had in his hand."

But Mr. Grover Magnin did not drop his flower, neither when he sold out to Bullock's in 1944, nor when Federated stores took over both companies in 1963, nor even when he died. Look at that big white marble shop, and the twenty others, and the catalogues. Grover Magnin, purveyor of dreams to the ladies of the West, lives on. I have the overdraft to prove it. ▽

GONE WITH THE WIND

(Continued from page 351)

This morning three boys from A.P. gave me a brisk work out that lasted three hours and when they left I got in the car and left town, without a change of underwear or a tooth brush. And I got as far as here. Being anti social by nature and accustomed to a very quiet life, it has all been too much for me. . . .

To Mr. Donald Adams, New York City, July 9, 1936

. . . Your closing lines about my second book charmed me as you hoped that I'd not set about a second book too soon. I not only do not intend to set about a book too soon but, thank God, never intend to write another one if I keep my sanity. I have heard other writers make that same remark and then observed that they were stricken suddenly with a novel while in their bath or woke up in the night with a violent attack of short story. I hope Fate will be kinder to me. I wouldn't go through this again for anything. . . .

To Mr. Stephen Vincent Benét, New York City, July 9, 1936

. . . And I'm glad, with your Southern background, that you noticed and mentioned that Tara wasn't a movie set but a working plantation. It's hard to make people understand that North

(Continued on next page)

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BERGDORF GOODMAN

GONE WITH THE WIND

(Continued from page 376)

Georgia wasn't all white columns and singing darkies and magnolias, that it was so new, so raw. Even people in other sections of the state, older sections, still don't get the distinction and ask me why I didn't make Tara a Greek Revival house. I had to ride Clayton County pretty thoroughly before I found even one white columned house in which to put the Wilkes family. And I found that its life had been brief, built in the mid-fifties, burning in 1864. . . .

To Mr. Harold Latham, Tannersville, New York, August 13, 1936

I have been on such a dead run since publication date that I can not recall whether or not I have written you during the past month. At any rate, I call you Harold even though I feel exactly as though I had referred to God Almighty familiarly as "G.A." . . .

. . . Yes, the moving picture deal was closed up about two weeks ago. However, I was ill at the time, and as my eyes were going bad on me I made a quick two-day trip to New York with my brother, who is a lawyer. I went off in lather of rage about the contract, all ready to throw it in the movie company's face. It was the stupidest contract I ever saw, a contract that no rational person could sign, regardless of the amount of money involved. . . .

To Mrs. E. L. Sullivan, Metamora, Illinois, August 18, 1936

Your letter wanting to know what happened to Rhett and Scarlett made me very happy indeed for it made me feel that you thought of them as real people and not fictional characters. I wish I could tell you what happened to them both after the end of the book but I cannot, for I know no more about them than you do. I wrote my book from back to front. That is, the last chapter first and the first chapter last and as I sat down to write it that seemed the logical ending. I do not have a notion of what happened to them and I left them to their ultimate fate. With two such determined characters, it would be hard to predict what would happen to them.

To Mrs. Herschel Brickell, Ridgefield, Connecticut, September 18, 1936

. . . Alas, I am the most normal of creatures. Sometimes when I reflect upon this, I realize I can never become truly great, not being abnormal and having no temperament. . . .

Well, life goes merrily on. The mail mounts and mounts. Special deliveries wake us at dawn, demanding to know if Scarlett ever got him back, registered letters get us from the supper table demanding the same information. The phone goes on and on, people boldly asking me my age, my royalties, can I get their cook in the movies in "my" film, am I a Catholic? And why haven't I any children? Am I kin to them? They had a cousin named Margaret Mitchell. How can they find the road to Tara? They went to Jonesboro last week end and nobody could tell them how to get there. But so *many* people had told them positively that two of the wings of Tara were still standing. (When I say I made it up, they refuse to believe they've seen so many people who've seen Tara and they think I'm pretty ungracious not to direct them there.) And is it true that I was born the last year of the Civil War? Then is that picture they publish a picture of my Granddaughter? Most of the time Bessie answers the phone. I'd as soon pick up a snake as the receiver. But Bessie is [not] here lots of the time and so I get caught, thinking it's John on the wire or Western Union. It is appalling the barefaced questions people will ask. I thought I had learned most of the peculiarities of mankind while I was a reporter but this is an education. After all, when I was a reporter I only saw criminals, prize fighters, politicians, debutantes and fatigued celebrities. It was seldom that I met the sturdy middle classes. If I could just gain about fifteen pounds I could stand meeting them a bit better. . . .

To Miss Katharine Brown, New York City, October 1, 1936

. . . I had not forgotten about the copy of "Gone With the Wind" for Mr. Selznick. But I delayed sending it for two reasons, first because I haven't been well enough to stir about much and, second because I wanted to find a first edition for him. The only first editions I can locate are in the hands of my family and my close friends. They become incensed and show their teeth when I suggest they give them up. I haven't even one first edition of my own. I never thought the book would sell one-half of one edition, so I didn't lay in a supply. I am mailing an autographed copy to Mr. Selznick today in your care. . . .

To Mr. Harry Slattery, Washington, D.C., October 3, 1936

. . . I was very sorry about taking the Slattery name in vain

(Continued on page 378)



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Margaret Mitchell: "Out-of-town guests savaged me, knocked cups from my hand, tore my clothes . . . to obtain my attention"

GONE WITH THE WIND

(Continued from page 377)

and I think I will explain about it, even at the risk of boring you. As you perhaps know, there are many, many characters in "Gone With the Wind" and just as many names as there are characters. The "checking" of these names was as great a job as the checking of all the historical facts put together. For this reason I did not want to use the actual names of anyone living in Clayton County, Fayette County, Savannah, Charleston or Atlanta during the period between 1840 and 1873—the time covered by the story. I did not wish to embarrass anyone now living or make it appear as though I were writing about their kindred, long dead. Not even if the character [bearing] their name was an utterly admirable character, such as "Melanie Wilkes," for instance. I never knew another writer who bothered about this. Most writers just grab a name out of their heads and use it regardless. But I went to infinite pains, first to choose names that while Southern were not peculiar to Atlanta and its surrounding rural territory. Second, I spent weeks and weeks in county court houses checking the names of my characters against tax books, from 1840 to 1873, against deed books, against militia muster rolls, against Confederate muster rolls, against lists of jurymen, against wills and titles. Wherever I found a duplication of names, even if it were only the surname of one of my characters, I changed the character's name, chose another name and started checking all over again. It was, as you can imagine, a wearisome job. . . .

To Miss Katharine Brown, New York City, October 6, 1936

. . . Life has been awful since I sold the movie rights! I am deluged with letters demanding that I do not put Clark Gable in as Rhett. Strangers telephone me or grab me on the street, insisting that Katharine Hepburn will never do. It does me no good to point out sarcastically that it is Mr. Selznick and not I who is producing this picture. I suppose you know that casting this picture is the favorite drawing room game these days and every newspaper has been after me to say just who I want to play the parts. It has been difficult but so far I have kept my mouth shut. I wish to goodness you all would announce the cast and relieve me of this burden! . . .

To Mr. Herschel Brickell, Ridgefield, Connecticut, October 9, 1936

. . . Here in Atlanta, the fifth and sixth grade students are reading it —obstetrical details and all—and with their parents' permission. I get scads of letters from school girls ages ranging from thirteen to sixteen who like it.

As for the old people—God bless them! There are scores of grandchildren whose voices are rasping and hoarse from reading aloud to them and Heaven knows how many indignant grandchildren have told me that they had to sit up all night reading because the old folks wouldn't let them quit till after Scarlett was safe at Tara again.

And in the ages between—this is what stumps me. The bench and bar like it, judges write me letters about it. The medical profession must like it—most of my letters from men and my phone calls from men are from doctors. The psychiatrists especially like it, but don't ask me why. And now, the most confusing thing of all. File clerks, elevator operators, sales girls in department stores, telephone operators, stenographers, garage mechanics, clerks in Helpsy-Selfy stores, school teachers—oh, Heavens, I could go on and on!—like it. What is more puzzling, they buy copies. The U.D.C.s have endorsed it, the Sons of Confederate Veterans crashed through with a grand endorsement, too. The debutantes and dowagers read it. Catholic nuns like it.

Now, how to explain all of this. I sit down and pull the story apart in my mind and try to figure it all out. Despite its length and many details it is basically just a simple yarn of fairly simple people. There's no fine writing, there are no grandiose thoughts, there are no hidden meanings, no symbolism, nothing sensational—nothing, nothing at all that have made other best sellers best sellers. Then how to explain its appeal from the five year old to the ninety five year old? I can't figure it out. Every time I think I've hit on the answer something comes up to throw out my conclusion. . . .

To Mrs. Frances Scarlett Beach, Brunswick, Georgia, October 19, 1936

The name Scarlett was chosen six months after my book was sold. My heroine had an entirely different name for nearly ten years. [Scarlett's original name was Pansy. The name was changed in September 1935. Finis Farr, *Margaret Mitchell of Atlanta* (New York, 1965)] I submitted nearly a hundred names to my publishers and they chose Scarlett,—I may add it was my choice too. . . .

To Mr. Sidney Howard, Tyringham, Massachusetts, November 21, 1936

. . . The third reason is this. I know it sounds like a silly one but it is an important one to me. If I even so much as looked over the script, without even passing judgement on it, and there was some small item in the finished production that incensed or annoyed the people of this section, then I'd get the blame for it.

. . . Moreover, having said I'd have nothing to do in any way with the production, I've published it in Ascalon [Askelon] and told it in the streets of Gath that I have no connection with the film of "Gone With the Wind." To be frank, I do not care who they put in it or where they film it. To be quite frank, I have all confidence in you and Mr. Cukor and Mr. Selznick so why should I rush about issuing statements to the press on matters that are none of my business? . . .

To Mr. Sam Doerflinger, The Macmillan Company, Thanksgiving Day, 1936

Thank you so much for your letter. Naturally I couldn't help being excited by the very notion of "Gone With the Wind" being among the nominations for the Pulitzer Prize.

I'll gladly tell you where I was born. I was born here in Atlanta, Ga. But I am not telling when I was born. And this is the reason. I have never felt that a person's age was the concern of anyone except herself and her family. And my feeling on this matter has been considerably strengthened since "Gone With the Wind" was published. The day seldom passes but that seven complete strangers either phone me or call at the door and ask point blank, "Just how old are you?" The newspapers, news services, biographical reviews, etc. have been in a lather about the matter, too. The effect has been to arouse my stubbornness. My age is my own private business and I intend to keep it so—if I can. I am not so old that I am ashamed of my age and



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I am not so young that I couldn't have written my book and that is all the public needs to know about my age.

I am not, of course, finding fault with you for asking me the question, for you are one of the very few with a legitimate reason for seeking the information. But the others, the curiosity seekers, have made me stubborn on this point, and, if my reticence knocks me out of the nominations, then I guess that's just too bad. [GWTW won the Prize, became the only Pulitzer Prize-winning novel to be made into an Academy Award-winning film.]

To Mr. Herschel Brickell, New York City, January 17, 1937

Herschel, tell me something. I'm awfully ignorant about authors. I've known so few and so few of them intimately. Do all of them have to go through this? If so, how do they ever have the courage to write a second book? Are all of them put in such positions that they cannot go out of their houses? When they go to parties (I ventured to one tea) are their veils jerked off, their sashes torn loose, the seams of their skirts parted from their waists? Do people scream at them and poke them with their long finger nails? I know these people at that tea meant well enough and were trying in their way to tell me that they liked my book but Godlmighty, I will never go to another party. I should add that it wasn't Atlanta people who did all of this. My Atlanta friends stood aghast against the walls unable to help me while the out-of-town guests savaged me, knocked punch cups from my hands, overturned my plates of refreshments down my dress and tore my clothes in their efforts to obtain my attention.

. . . By the way—just on the chance that anyone asks you if I'll autograph their book—tell them no. When the book hit the million mark the requests for autographed copies went up into the hundred thousand. They were being dumped on me through the mail (without even the courtesy of a letter of request) by the hundreds and the phone and door bell rang eternally. So I called a halt and I'm not even autographing for my kin folks. . . . I know you won't believe me but recently as I was leaving the funeral of a cousin, a strange woman had the gall to stop me between the church and the car and ask me to autograph her book. Some people ain't got no notions of decency!

To Mrs. Allan Taylor, New York City, March 5, 1937

. . . it would probably start a rumor that I was autographing again and the trouble would break out afresh. It takes practically nothing to start a rumor, I've found. John and I collect rumors and see who can collect the most in one day. My yesterday's crop were (1) That I had a wooden leg. (2) That I've had a suite at the Piedmont Hotel for weeks and have been drunk the entire time and throwing my money away. (3) That I am dressing dolls like *GWTW* characters and selling them for twenty five dollars a doll and making millions. (4) That I have purchased the old General Gilmer home near Clarksville, Ga. (that's up by Tallulah Falls) and have restored it and the movies will use this place for a background. (5) I am to play Melanie in *GWTW*. . . .

To Captain Achmed Abdullah, New York City, April 14, 1937

. . . As to the military part of "Gone With the Wind,"—well, I know the country between here and Dalton, Georgia, through which the Sherman-Johnston campaign was waged. Many of the old entrenchments are still there if you know where to find them, and to anyone interested in history the sad tale of that retreat is plain in these earthworks. Having the valor of complete ignorance, I wrote about the Sherman-Johnston affair without ever referring to a reference book. I never thought I would sell "Gone With the Wind" and I saw no reason why I should plague my brain by studying military matters which I cannot comprehend. So I fought that campaign from memory and wrote it at far greater length than it appeared in print. When the Macmillan Company bought my book my emotions were compounded of pleasure and horror, for I realized that I had not checked a single fact in that long manuscript. I put in eight months thereafter on the memoirs of Sherman, Johnston and Hood. I studied Cox's Atlanta campaign harder than I ever did Caesar's Gallic Wars. And, if there was even a sergeant who wrote a book about that retreat, I read it. I know it sounds like bragging, but I do not mean it that way for the credit is only due an exceptionally good memory,—but I only made two errors in the draft of my manuscript Macmillan bought. I placed the Battle of New Hope Church five miles too close to the railroad, and I had the final fortifications of Atlanta completed six weeks too soon. You see, as a child I had climbed all over those old earthworks and had heard veterans of the campaign talk about fighting and, as I remarked above, I have a long memory. ▽



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I. M. PEI

(Continued from page 355)

the overall design of a project at the highest level, and then send the sketches down to a pool of draftsmen and specification writers to translate into so-called "contract documents," Pei's shop assigns a single team to each project, to see it through from inception to completion, with the same designers and draftsmen involved from start to finish. The result is a degree of consistency, from overall concept down to the smallest detail, that gets lost in an organization that is horizontally layered. Another result is that the design input continues, and improvements and refinements in detail are often possible all the way down to the wire.

More significant, in the long run, than the high standard of excellence maintained by the partnership is I.M.'s commitment to an entirely new role for the architectural profession—and his success in defining that role. When most of his contemporaries still considered their latest commission for a new building little more than an isolated event in a given townscape, I.M. began to understand that every new building on the skyline profoundly changed its environment—not just in visual terms but also in terms of the surrounding economy, the surrounding patterns of movement, in short, in terms of the surrounding human condition. Each new building to some degree altered the fabric of the city or the countryside—and the degree, as Pei's building commissions grew in size, would increase correspondingly.

Being both a charming diplomat and a deeply responsible architect, Pei staked out for himself an important new role: not only would he be his client's architect—he would also become a sort of ombudsman for the man-made environment. In Montreal, in the late 1950's, I.M. and one of his partners, the architect Harry Cobb, were commissioned by William Zeckendorf to design a new office center, to be known as Place Ville Marie. Before they were through, I.M. and his associates had persuaded the client and the Montreal community to transform that relatively simple commission into one of the most extraordinary urban complexes built in this century—a complex of many buildings, both new and old, all tied together by a network of pedestrian walkways and concourses, all plugged into the new Trans-Canada highway system then being planned, all linked vertically and horizontally to the (then) new Montreal Metro lines, to existing suburban railroad terminals, and to existing streets, shops, hotels, university buildings, apartments, and stores. Because I.M. and his associates saw that Place Ville Marie had to be much, much more than a single, isolated event on the Montreal skyline, Zeckendorf's office building became, in effect, the generator of an entirely new urban form for Montreal.

That same architectural/political involvement on I.M.'s part has helped transform much of the center of Boston: he was the architect responsible for planning the huge new Government Center area under Ed Logue (until last year, head of New York's effective but ill-fated Urban Development Corporation; now a member of Nelson Rockefeller's Commission on Critical Choices). Although I.M. did not design any of the Government Center buildings, he clearly delineated the spaces between the buildings—and these may turn out to be the most successful aspects of the completed Center. He and his partners did build the new Christian Science Center—a kind of mini-Vatican, located between the Back Bay and South End districts of the old city—and here, again, the client's more limited objectives were diplomatically broadened to make the new Center a significant link between established neighborhoods to the north and the south. And I.M. and his partners—especially, once again, Boston-born Harry Cobb—did design and build the new John Hancock Building overlooking Copley Square; and when the dust settles from all that unexplained falling glass, this tall, shimmering mirror next to H.H. Richardson's neo-Romanesque Trinity Church may be recognized for its tremendous contribution to the economic and social fabric of the city of Boston, and for its stunning beauty and neat modesty on the Boston skyline.

And, similarly, in New York, where I.M. and his partners built the best new housing at Kips Bay and south of Washington Square; in Philadelphia, where they built Society Hill—the first major effort in the U.S. to relate the large building forms and needs of this century to the urban scale of an earlier time; in Washington, where he is completing the first new building on the Mall that is an act of total, urban modesty: the annex to John Russell Pope's National Gallery—in effect a series of anonymous, blank walls of marble, designed almost solely to reinforce the powerful form and direction of the Mall (and, of course, to enclose some beautiful exhibition and library spaces). Once again, I.M. has gone beyond the isolated architectural event and sought the larger, more significant urban context. His work today extends far beyond the boundaries of the U.S. He has completed major developments in Melbourne and Singapore, and is planning additional structures in Singapore and Tehran.

He is not only a marvelous diplomat, capable of persuading the most conservative client to become a latter-day Medici, and of opening visions of urban context to the most myopic developer, I.M. is also a highly sophisticated collaborator with the other arts, and their presence, in every room in Pei's home, is evidence of this involvement on his part. Henry Moore, for example, has done some of his best work in collaboration with I.M.—not just supplying an existing sculpture for a Pei-designed location but creating entirely new works in response to I.M.'s eloquent explanations; Alexander Calder finds I.M. quite exceptional among contemporary U.S. architects; and Jean Dubuffet is involved with Pei on a project in Paris. There is almost no building or complex designed by I.M. Pei & Partners that is not enhanced by a work of art that I.M. or one of his partners struggled to incorporate in the project.

And now I must make a confession: I.M. is an architect's architect—or at least *one* architect's architect. Quite specifically, though I am not sure he knows it, he is *my* architect. I long lived in Kips Bay, in Manhattan, and I now live at Harbor Towers, on the Boston waterfront, another project designed by I.M. and Harry Cobb. I could probably tell I.M. and Harry a few things about wind currents in and around their tall buildings, and about sound transmission inside; and I hope that they will go back to their drawing boards on those matters.

But I have no complaints whatsoever about the way their buildings and the apartments in them catch the views and the sun and the light. I have no complaints about the spacious proportions of their rooms, or about the stunning work of minimal sculpture by David von Schlegell that I.M. and Harry placed at the feet of Harbor Towers. And I have no complaints about the way my present place of residence relates to the beautiful city in which I now live.

Ieoh Ming Pei may not be the very best architect practicing in the United States today; but, when all the returns are in, I think he will emerge as the most effective of his generation in America, and in many ways the most influential. ▽

MOVIE SHOCKER

(Continued from page 348)

tel says *1900* and affects me as if it were a tombstone, for it is the concrete evidence that the film is finished and with it that period of hope and collective creativity. *1900* took eleven months to make and five months to cut.

The film is being shown *hors concours* at Cannes because of its five-and-a-half-hour length. The press screening, which normally takes place on the eve of the official presentation, has been cancelled; and, at nine in the morning on the twenty-first of May, three thousand people try to get into the Palais des Festivals to see the first part of the film.

The movie begins with a hunchback dressed as Rigoletto running through the countryside, crying, "*Verdi e morto.*" It is the death of the old century, and the birth of the new one. The peasant baby is born, and the rich one; Burt Lancaster, as the landowner, hands out bottles of champagne to his peasants to celebrate the birth of his grandson and later dies, in the stable, his bare feet covered in cow shit.

The first two hours of the film are a sunny idyll in which the importance of the land is well described; the tactile intelligence of country life is represented in Bertolucci's fiercely physical style. Gérard Depardieu glows with life; Dominique Sanda is extraordinary. Robert De Niro brings to his part the kind of snippy moral sense to which a landowner's son might well be inclined.

And, because Bertolucci is a certain kind of director, there are shocks: the small boys masturbating into the earth, the two young men's dealings with an epileptic whore. When we come out into the sunlight, it is a wrench; for what *1900* is conveying inside the cinema is a multiplicity of lives, an alternative set of experiences.

We return for the second part. The wedding scene now makes sense; in it, Dominique Sanda, as the bride, is verbally attacked by the jealous Regina and counters by taking off her veil and putting it on her rival's head.

The film culminates on the day in 1945 when the peasants put Alfredo on trial. The dialectic of the master and the slave has been given such strength and such emotion that one does not notice the philosophy. And then comes the part that will throw all of Cannes into an uproar; into the film arrives a band of singing peasants, and the celebration begins.

The songs are simple, the only prop for the mummers is a huge, red flag that is twirled in the farmyard, danced under, carried out over fields. The image is too near that of China's ballet *The Red Detachment of Women;* the impression is too didactic, the audience begins to squirm, boo.

But this is not the end of the film. The red flag dances away across the land, while an allegory of a cyclical nature takes over. The audience has remained fixated on that flag, though; it has burned their eyes, worried them, convinced them that they no longer know what they have been looking at. They leave, puzzled, dazed. The avant-garde enjoyed having their sexual attitudes jolted by *Last Tango*. They cannot bear their political ones to be touched.

At the press conference, Bertolucci, sipping neat whiskey, tells the crowd: "Imagine a Verdi opera in which the four principals leave the stage and the chorus comes forward. The day shown is the peasant's Utopia. It lasted only one day."

The news that Bertolucci has made a "Communist" film spreads to the Carlton terrace, to the Pavillon Eden Roc where film producers have lunch. At the evening showing of the film, some kind of error has insured that the crowds outside cannot get in; but the orchestra seats remain mostly unoccupied. Clare Peploe, Bertolucci's girlfriend, surmises that it is some kind of sabotage, and well it could be.

Then the stirring-up begins. An item appears in a daily trade paper to the effect that Bertolucci will cut the film to three hours; it is rumor, and untrue. The refutation is headlined, the next day, as "Bertolucci Defiant." He calls the allegation "terrorist gossip." Big words are taking wing.

Bertolucci refuses all interviews. I produce my original train ticket to Parma; he grants me an hour, in the United Artists suite. He is nervous, uncomfortable; the past week has been hard. Grimaldi is firmly behind him, he will not cut the film; it can be distributed in America in two parts. But the attacks have hurt, and the solidarity of friends has not protected him.

Bertolucci defends the film: "One must regard this film as a piece of architecture; it is not a single work that is complete. You can't say you like one part and not the rest. The style of the film changes as the time changes. One must accept that during a story that is told in the conventional form of a novel, the moment when the peasants take over for a day in the narration is also a moment when, stylistically, they

(Continued on page 383)



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As this text was being written (in February, 1976)Clemaria and her brother were among nearly 20,000 children in the world registered by Christian Children's Fund but awaiting a sponsor to provide food, clothing, housing and medical care. Sponsors will surely be found for these two youngsters, but what about the other children?

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MOVIE SHOCKER

(Continued from page 381)

take over the film. It is hard for the audience, because they miss Dominique Sanda or Bobby De Niro. This may be shocking, but it is the role of *auteurs* to shock and to scandalize.

"I am Marxist and have never hidden it. I am Marxist in that, when I make a film, I try to analyze, to use a dialectic method, to unite the despair for this dying bourgeois class with love for the class that will win in the whole world, the working class. Dialectic is what is missing in the new American cinema, even in the best films.

"Dialectic means never forgetting that man is an individual who is formed by the structure of society, in which he always has a place. In *1900,* even the two Fascist characters are that way because society has molded them.

"The film, with its budget, is a monument to the contradictions of the system. . . . But I wanted people to know, even in the United States, the story of exploitation, of struggle, of exhaustion, of hunger—the story of the peasants. And this in a way that was more realistic, more honest, to make the audience understand the argument on how Socialism is born and to make it acceptable.

"I want the film to be seen in America, to enrich the American viewpoint with new elements. This is not propaganda but a story that tells of a struggle that exists even in America.

"I tried not to fall into the magnificent trap of making a film based on memory, a Proustian film. I recreated my childhood, filmed it, reentered the lost paradise, and had to lose it again. Now, fatally, I'm an adult."

And what of the ending, this ending that has scandalized Cannes so? Even I am not sure what I think of it, because my programmed reaction to red flags and scythes is one of disbelief.

"Why does the peasant celebration throw such fear into people? They win only for a moment. It is like a dream for them, a dream in which everything turns red, the way dreams sometimes turn yellow or green. The peasants are the *choeur*—the chorus—and the heart. That is what scares people who defend themselves behind the notion that the chorus kills the individual. I believe that collective creativity gives the individual the maximum opportunity to express himself."

I voice a doubt about creativity being collective; and Bertolucci retorts, "But that's what the set was. Those who are afraid of the chorus are those who only have a voice by stifling others, who did not win their positions by talent, by ability. The chorus is the unity of the egos, an extraordinary structure. The peasant's Utopia on that day in 1945 should be accepted as a dream; but one must also know that this Utopia, like all Utopias, contains a truth that will one day come about."

That is the force of the film. Allegory or augury? Where does narration end and advocacy begin? That is the problem of *1900.* What is perceived as lack of subtlety can also be explained as stylistic choice.

On the day of the interview, a right-wing delegate shot and killed two young Communists who were disrupting his rally. *1900* is an immensely important film, and the shiver it produces comes from the fact that it is more relevant to today than we care to think. ▽

SEGAL SCULPTURE

(Continued from page 349)

site is a round concrete slab, so I put a straight line of plate glass (the restaurant window) on it, two brick columns, and a low strip of brick that contains the window. On one side of the piece, looking in, you are psychologically inside the restaurant. There is a bronze woman sitting at a table; but real people become part of the piece, too. It's terrific when a lot of people are around.

BR: Did the government ask for bronze, or was that your idea?

GS: I couldn't begin to put plaster out there; it would disintegrate in six months. As for plastic, well, winters in Buffalo would crack it. So bronze was the only material—bronze and brick and glass. The government was insisting on eternity . . . and I grinned and I agreed.

It's almost a conceit to work for eternity. I was shocked. My old friends in the early days were doing Happenings and asking me to perform with them. I snapped and growled that I didn't like the ephemeral quality of their Scotch tape and tissue paper. I didn't like the short, ephemeral performance time of the Happening. I always wanted contemplation time, even though I built my stuff out of cheap scrap and plaster, which you can buy locally at any lumberyard.

Later I was surprised to learn from a German art historian that he had found a twenty-five-thousand-year-old plaster funerary

(Continued on page 385)

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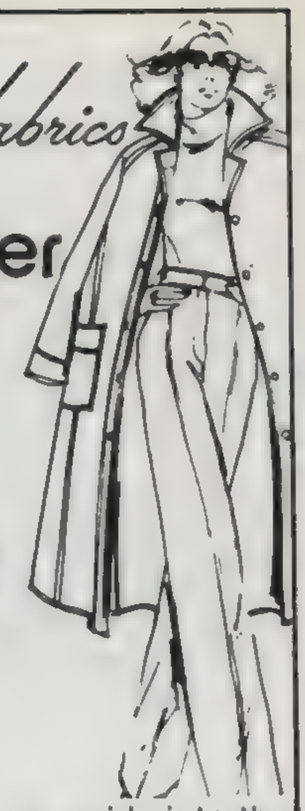
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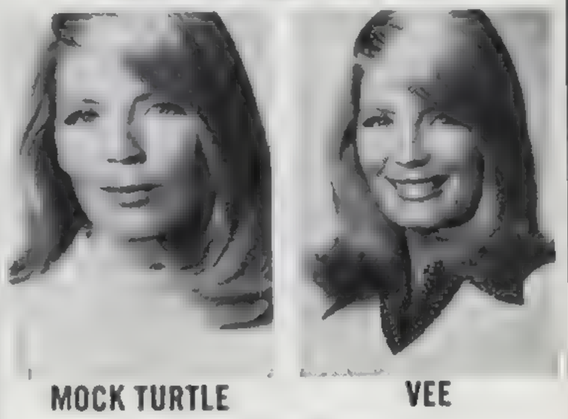
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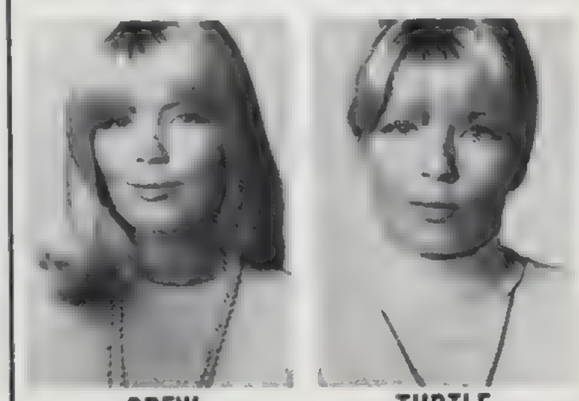


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SEGAL SCULPTURE

(Continued from page 383)

mask in a cave in the Middle East somewhere.

BR: Certainly plaster and gauze evoke associations with mummies. That bandaging process is like mummification. Sometimes your figures remind me of the people of Pompeii, preserved for eternity in some momentary, ordinary activity. There is something almost archaeological about the effort to preserve certain kinds of gestures, certain groupings, certain psychological interactions that are totally characteristic of a certain time and place in history.

GS: When an Egyptian was obsessed with the idea of death, the temporal shortness of life, he had a concept of the eternal. The impulse to deal with the ideas of temporal and eternal go together.

BR: But do we have that impulse in our secular, present-oriented culture?

GS: All human beings have it, more or less, because all men are mortal.

BR: Why then is so much present-day art dedicated to the ephemeral?

GS: I thought I was denying permanence when I started working with garbage materials. Then I discovered that I was looking for eternal gestures. Gestures can vary from inch to inch and be enormously profound. After I cast a model, I have to work for a month to refine the gesture.

BR: What is your method?

GS: I use a live person; I choose a gesture; I make a plaster cast of him or her. After I have chosen the pose, which is a private agony that I never tell the model, then I have the pieces and I have to put them together. In order not to interfere with the mental life of my model, I make my mold as fragile and thin and comfortable as possible. When I have this fragile cast—I break all the rules of good craftsmanship . . . you should have three inches of plaster—I put wet plaster into it. And it wants to collapse under the weight of gravity, become formless, so I have to coax it into a form. I have to watch, use gravity to make the form swell, to run fluidly, and to resemble, approximately, the human gesture.

BR: Are you a Realist?

GS: I am a child of the Abstract Expressionists. They were my teachers. But I probably saw too many second-, third-, fourth-rate abstract paintings. Art lost its contact with reality, and I felt that real things were containers of the spirit: the way a guy holds himself, the way his shoulders are hunched, the way an old building looks and ages, the looks of the loft and monastic religious cell of the painter's studio in the early 'fifties was to me, in my naïve state, as impressive as the painting I couldn't understand.

You have to do incredible, sophisticated cultural/verbal flip-flops to accept a scribble as a surrogate for God's universe. Look at the flip-flop you have to do to accept a Pollock painting. OK, say you are a sensitive and sophisticated person; you have read André Breton, the Surrealists, and Freud; and you can see how a scribble can somehow be a mark of the eternal spirit of a human being—which is why Jackson Pollock is valued today. Still, the truth is, the mark came from his shoulder and his arm and his body expressing a state of mind.

BR: The physical quality of Abstract Expressionism makes it different from earlier abstract art. It is logical that you would take it one step further, go back to the body that made the mark.

GS: I went back to the body that made the mark: I went back to the environment in which that body existed. It was an intuitive gamble.

BR: You said things are not iso-

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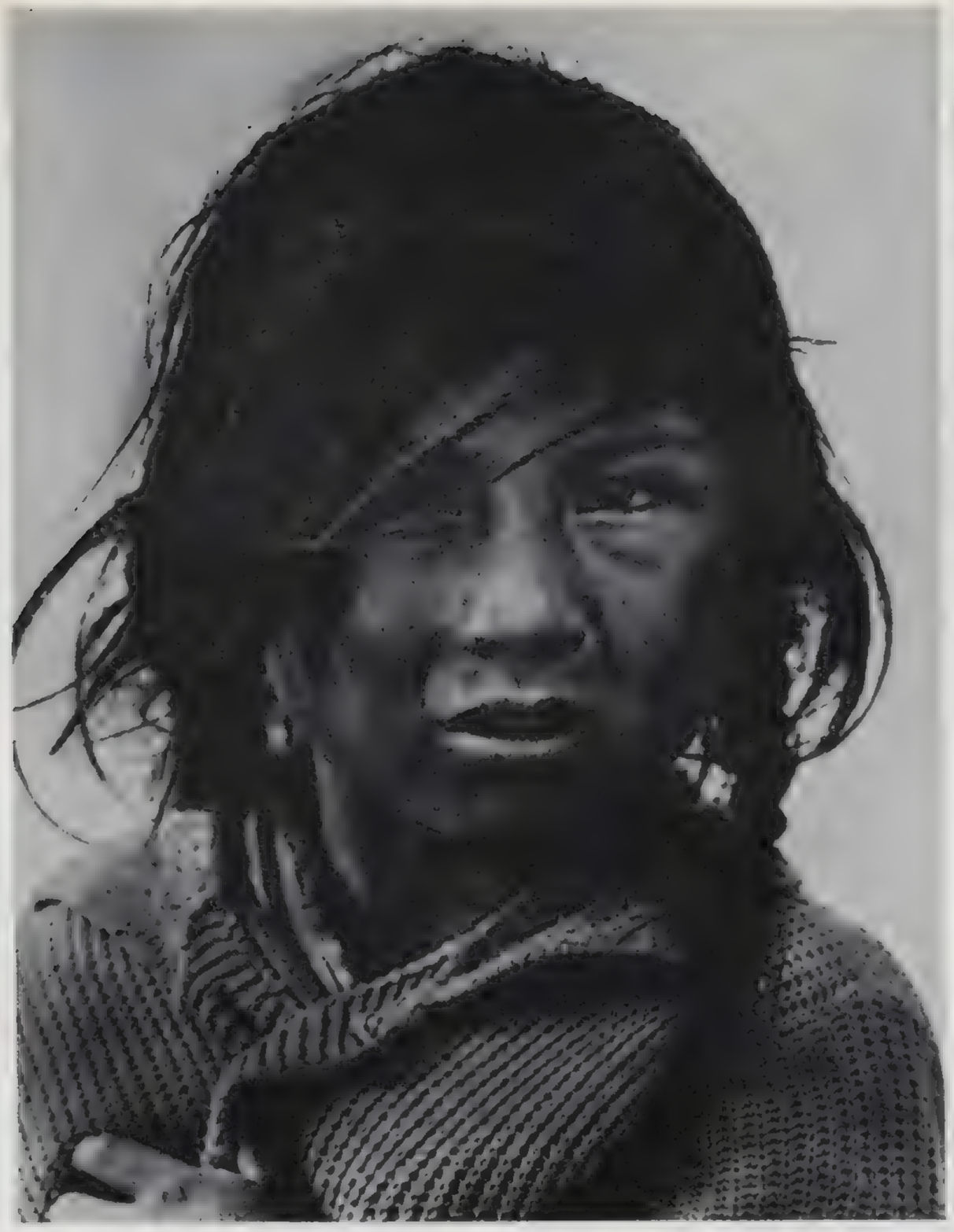
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SEGAL SCULPTURE

(Continued from page 385)

lated from an environment. Your figures are always seen in some kind of literal environment. I wonder if again it wasn't the environmental quality of Pollock that initiated the idea of the artwork as a total environment.

GS: Certainly. Simply, I was responding to the shock of Pollock. He was making those magic marks, extensions of his dance movements, his body: he had Brandoesque intensity. Unlike Tom Wolfe, I was really moved by those paintings. Those Pollock paintings look very small today, but they looked big then.

Here was a man making inspired scribbles with his arm, or dripping paint on the floor, and somehow the image resembles constellations in the sky. Pollock's paintings implied infinity. They could have gone on forever. That old Biblical promise of man being made in God's image was somehow being fulfilled in an inspired Pollock. If you tuned in to a state of grace and made all these marks, the marks were an extension of that inspired human body that expressively recapitulated the universe.

BR: Do you see the artist as a medium, as someone whom other forces speak through?

GS: It's about all artists are good for. Some people are born to be policemen, some people are born to be poets or artists.

BR: What about the death of the avant-garde?

GS: All this talk about death of the avant-garde is ridiculous. Maybe there is a loss of ambition among some younger artists, but there is something else that is equally true: the impulse that makes certain people want to be artists is deeper and divorced from the history of fashion, commercialism.

A pathetic handful of artists make a few dollars—a minute proportion of the amounts of money that collectors have. The men who own factories or oil companies can buy and sell all of the successful artists in the world. Artists don't wield real power. But the impulse that provokes the making of art is different from commercialism or the history of taste.

Avant-garde only means personal folly. Like Oedipus, the artist kills the father. But at a certain point, you discover that you are just like your father. The original idea of avant-garde was incredibly conservative. It had to do with intellectual and esthetic judgments, the absurdity of the people running things; how stupid and deadly politicians and governments were. That is what avant-garde meant to Courbet and Daumier, and probably what it means today.

BR: For that reason artists will continue to make art whether they are in or out of fashion.

GS: Every time is raw and hard and impossible, but a few people survive. Some times are easier for artists to work in than others.

BR: Do you feel that your work is basically understood?

GS: Yes and no. I like Edward Hopper; I think he is a considerable artist, but I was startled when people said my work was like Hopper's. I never met Hopper; I never thought about him. I was always thinking about the sophisticated School of Paris, New York School, Italian Futurism. The only connection I could ever see was that peculiar American mix of sensuality and puritanism.

BR: Hopper was also involved in the isolation of the individual in a group. In your figures there is always a sense of isolation, melancholy, no matter what is going on. I think this feeling is profoundly American—beyond just ordinary modern alienation.

GS: Maybe the way I feel is provoked by the experience of America. I insist on dealing with diners, restaurants, streets—the way people feel driving in a car or a truck on a highway.

BR: Why haven't you ever changed your lifestyle?

GS: I'm not interested in high life. Years ago I lived on a farm. I got a washing machine and a dryer, mainly because my wife, Helen, was helping me with my sculpture. I had five thousand chickens. If it was a good year, and I made some money, I bought an automatic feeder. That bought me two extra hours a day in my studio. I love washing machines, automobiles, feeders, motors, because they buy free time.

BR: Yet your art is anti-mechanical, anti-Industrial Revolution; it is a throwback in this age of fabrication.

GS: The bronze for Buffalo was fabricated. I made the plaster; bronze casting was tedious, expensive translation. The material of bronze itself intrigues me: it wants to be black; it wants to be brown; it wants to be green . . . and it's tough, it's eternal. They fish it out of the Aegean Sea after it's spent three thousand years under five fathoms of water.

BR: What would it mean if your sculpture were dredged up after three thousand years? What would it say about America?

GS: I would laugh with uproarious laughter. How do I know? I

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THE NEW YORK COLLECTIONS: Other stores across the country carrying new American fashion shown in this issue



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Page 308: *Right:* Barrette, St. Larel by Ben-Hur.
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Page 314: *Left:* Robert Fabrikant earrings. Gudule scarf. Watch, Zenith-Movado Time. . . . *Right:* Earrings, Ed Samuels. Gindi neck cord. David Webb bangles.
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Page 331: *Left:* M&J Savitt earrings. Bracelet, Jennifer Aubrey Designs. Julianelli boots. . . . *Right:* Trifari earrings. Cisco muffler.
Page 333: Geoffrey Beene for HBA Furs. About $1000. Bonwit Teller, N.Y. and Chicago; Saks-Jandel; Hovland-Swanson; Swanson's; Frederick & Nelson. . . . Beene Bag tunic, about $92. Sweater, about $48. Both at Kaufmann's; L.L. Berger. Longines watch, Bloomingdale's.
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Page 367: *Center left:* Cisco muffler. Pendant, Editions by Helen Z. . . . *Bottom left:* Scarf, The Dunlap Weavers. . . . *Right:* Sunglasses, Ray-Ban by Bausch & Lomb. George Graham bag.
Page 368: M&J Savitt earrings. Bar pin, M&J Savitt. Belt, Accessory Street. Clutch bag, Chloé. Tights, Round-The-Clock. Julianelli shoes.
Page 369: *Top:* Earrings, M&J Savitt. Pendant, Editions by Helen Z. Bag, Gucci. Gloves, Halston Gloves, Division of Kayser-Roth. . . . *Center:* Trifari earrings. Lariat, AIX. Gloves, Halston Gloves, Division of Kayser-Roth. Clutch bag, Chloé. . . . *Bottom:* Trifari earrings. Neck cord, Clifton Nicholson. Longines watch. Gloves, Halston Gloves, Division of Kayser-Roth. . . . *Right:* Scarf, Yves Saint Laurent. Clutch bag, Chloé.
Page 370: Diamond centered earrings, Editions by Helen Z. Bar pin and bangle, M&J Savitt.
Page 371: *Top:* Choker, Jennifer Aubrey Designs.
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Page 373: *Left:* Diane of Denmark earrings. Necklace, Jennifer Aubrey Designs. M&J Savitt bracelets. . . . *Right:* M&J Savitt gold wrist. Belt and bag, Morris Moskowitz.

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DELAWARE
Bridgeville: Nancy Lee Shop
Fenwick Island: Seaview Beach Shops, Inc.
Georgetown: Nancy Lee Shop
Lewes: Beauchamps
Middletown: Blanche's Apparel
Milford: Alice's Clothes Tree
Millsboro: Alice's Clothes Tree
Millsboro: W. P. Monroe & Sons
Newark: Newark Dept. Store
Ocean View: Treasure Island Fashions
Ogletown: Mitchells
Seaford: Peebles Dept. Store
Selbyville: Seaview Beach Shops, Inc.
Wilmington: Mitchells

MARYLAND
Aberdeen: The Hub
Annapolis: Jean La Rue
Annapolis: Lipmans Quality Shop
Annapolis: Wilkens, Inc.
Baltimore: Pond's Fashion Shops
Bel Air: The Hub
Bowie: Peebles Dept. Store
Bryans Rd.: P. S. Bowling Co.
Crisfield: Quality Shop
Cumberland: Cumberland Coat & Suit Co.
Damascus: Norries Boutique
Elkton: Faez Apparel Shop
Frederick: Hendricksons
Frederick: The Parsons Co.
Frederick: Routzahn's Dept. Store
Frostburg: Mary Carol Shop
Glen Burnie: Sidle's Dept. Store
Hagerstown: Routzahn's Dept. Store
Hancock: James Ladies Shop
La Plata: P. S. Bowling & Co.
Laurel: Vogue Shop
La Vale: Casual Inc.
Lexington Park: Peebles Dept. Store
Ocean City: Seaview Beach Shops, Inc.
Prince Frederick: Jean La Rue
Randallstown: Blanche's Fashions
St. Michaels: Bells
Sykesville: Big Boys Army & Navy
Thurmont: Le Rae Shop
Towson: The Dress Tree
Waldorf: Peebles Dept. Store
Westminster: The Hub
Westminster: T. W. Mathers & Son

NEW JERSEY
Bricktown: Britt's Dept. Store
Bricktown: Zaxsons
Cape May: Dellas Store
Chester: Fashions By Josephine
Ft. Lee: Schweitzer's
Jersey City: Thorne's
N. Beach Haven: Hand Store
North Cape May: Dellas Store
Ocean City: Stainton's
Ship Bottom: Ship Bottom Store
Shrewsbury: Zaxsons
Toms River: Zaxsons
Vineland: Marrene's

NEW YORK
Albany: Argersinger's Dept. Store
Baldwin Place: Rudolph's of Westchester
Bronx: DMGK Fashions
Brooklyn: Flatbush Novelty
Chatham: B. H. Delson
Cornwall: Edgar's Wearing Apparel
Dover Plains: Ellen's Dress Shop
Flushing: Mademoiselle Lingerie
Glens Falls: Argersinger's Dept. Store
Gloversville: Argersinger's Dept. Store
Haverstraw: Lichters
Mohegan Lake: Town Casuals
Monroe: Lil's Emporium
New City: Lichters
New York: Empress Sportswear
New York: A. Heineman
Peekskill: Rudolph's of Westchester
Port Chester: Kaplan's Dept. Store
Port Jervis: Al's Gals
Spring Valley: Lichters
Whitehall: Roselli's Clothing

PENNSYLVANIA
Altoona: Fishers
Bloomsburg: Brozman's
Bradford: Tates
Butler: A. E. Troutman
Carlisle: Wenger's
Clearfield: William Brody
Clearfield: Leitzingers
Corry: Reed Shop
DuBois: Leonardsons
Ebensburg: Shaddens
Emporium: Sylvias
Export: The Hub
Greenville: Dicksons
Grove City: Barnes Dress
Hazleton: Fowler Dick & Walker
Indiana: Brody Bros.
Johnstown: Glosser Bros.
Leechburg: Philadelphia Store
Lewisburg: Brozman's
Meadville: Kindler Co.
Milford: Bloomgarden's
Mill Hall: George T. Romig
New Brighton: Betty Shoppe
New Cumberland: Esther S. Hempt
North East: Holly Shop
Northumberland: Femme Togs
Oil City: Brody's Inc.
Ridgeway: Brody's Smart Shop
Scranton: The Globe—Div. of John Wanamaker
Shenandoah: Brijette Boutique
Shippensburg: Jay Dee Dept. Store
St. Mary's: Bermans
Tunkhannock: Fitze's Dept. Store
Uniontown: Metzler's
Warren: Morrisons
Wellsboro: R. J. Dunham
Wilkes Barre: Fowler Dick & Walker
Williamsport: Brozman's

VIRGINIA
Alexandria: Scott Shop, Inc.
Charlottesville: Leggett—Barracks
Chesapeake: Kimberly Michelle Fashions
Fairfax: Adelante Inc.
Hampton: Leggett—New Market
Lynchburg: Leggett—Plaza
Norfolk: Leggett of Military Circle
Roanoke: Leggett—Tanglewood
Springfield: B. J.'s
Vienna: Marion's Dress Shop
Virginia Beach: New Image Boutique Inc.
Waynesboro: Routzahn's Dept. Store
Winchester: Leggett Dept. Store

WEST VIRGINIA
Beckley: Stone & Thomas
Charleston: The Diamond
Charleston: Polan's
Charleston: Stone & Thomas
Clarksburg: Parsons-Souders
Fairmont: Jones
Fairmont: Parsons-Souders
Follansbee: Weisberger's
Huntington: Anderson-Newcomb Co.
Huntington: T. A. Nasser
Parkersburg: The Diamond
Parkersburg: Dils Brothers
South Charleston: McClung & Morgan
St. Albans: McClung & Morgan
Wheeling: Horne's
Wheeling: Stone & Thomas

Ship'n Shore®

SEGAL SCULPTURE

(Continued from page 386)

have an idea that it was only conceit and folly that made the Greeks and Egyptians record eternity with their formal temples and pyramids.

As far as you and I are concerned, our existence now is the only one we know, which is miraculous and fabulous. The only virtue we have is being alive, wanting to stay alive, wanting to eat, sexual desires. We are no more superior, no less superior to five hundred, five thousand years ago. The human condition is what is eternal—not any ideal form.

BR: So you are interested in a democratic art?

GS: Maybe I am because I always felt at the bottom of the heap. I'm not photogenic; I don't look like Robert Redford. All I knew in my early years was poverty.

BR: Do you think there can be a genuinely popular art?

GS: Some artists have this aspiration. Artists are probably split between John Wayne and Jane Fonda.

BR: Do you mean sexually or politically?

GS: On every level. The artists I know come from incredibly poverty-stricken backgrounds—financially and spiritually. Rauschenberg is from Texas white trash. My father was a Russian-Polish Jewish immigrant. The Cossacks tore the coat off his back. The immigrant-melting-pot idea becomes the American Dream.

BR: I think artists today are the main avatars of the American Dream—along with movie stars and rock stars, of course, because artists can come from nowhere and become stars.

GS: The American idea is that people are born equal, but people are not! My son is retarded. He can't possibly fulfill himself unless I set up all the surroundings. But, if you have a certain kind of equipment, regardless of your background, America is a magnificent place to discard the limitations of inherited wealth, inherited position, inherited class.

Along with the nonsense, you have a small colony of people who are turning to eternal values, to the history of art, ideas that have moved people for five thousand, twenty-five thousand years. America has the reputation for being the most pragmatic, opportunistic, materialistically-oriented country that ever existed. Yet the American art that is valued all over the world is incredibly immaterial and metaphysical. That is what I really like about this country. ▽

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av. per cigarette—soft pack, FTC Report, Apr. '76.

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